DWB

The British Journal of Telefantasy No. 83 NOVEMBER 1990

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WILLIAMS IN RETROSPECT...

D W B EDITORIAL ADDRESS: P.O. Box 1015, Brighton BN2 2YU

ONCE AGAIN I've typed myself into a tiny corner for this month's editorial, so with the space left available to me I can only announce on with the issue...

'Til December, GARY

CONTENTS: Cover - Tom Baker, Mary Tamm and Lalla Ward from the 1979 Graham Williams-produced story 'The Armageddon Factor'; 2/3/4 - WHO News; 5/6/7 - Letters; 7 - Myth Makers 21, featuring Mary Tamm, reviewed; 8 - Graham Williams' 'The Horns of Nimon' is the second story in our series in which readers are invited to defend acknowledged 'Doctor Who' clangers; 9 - The primary source of telefantasy news, anywhere; 10 - Still Going Boldly...Part three of our definitive retrospective of the first three seasons of 'Star Trek: The Trek Generation'; 12 - An episode guide to 'The Time Tunnel', now

doing the rounds in various ITV regions; 13 - Exclusive report on the 'Star Trek: Next Generation' fourth season opener, plus a report on the state of UK conventions today; 14/15/16 - Two reviews of the recent, overwhelmingly popular, BSB 'Doctor Who Weekend'; 17/18 - The first of a two-part retrospective examining the Graham Williams years of 'Doctor Who'; 19 - Milton Johns as Kelner confronts the Sontaran leader Stor in Graham Williams' 1978 'Doctor Who' epic 'The Invasion of Time'; Back cover - The Starship Enterprise from 'Star Trek: The Next Generation', now showing on BBC2 (c) BBC.

ACKNOWLEDGEMENTS: Tom Baker, BBC Picture Publicity, Jeremy Bentham, Marion Breeze, Anthony Clark, Tony Clark, Daniel Cohen, Robert Cope, Peter Darvill-Evans & W.H.Allen, Jean Diamond, 'The Exterminator', Craig Hinton, Julian Knott, Ian Levine, Mike Lewis, David Miller, Alister Pearson & 'Alistrations', Andrew Pixley, The Prydonian Renegade, ReelTime Pictures, Brian Robb, Mike Smith, Mary Tamm, Vicki Thomas & BSB, Titan Books, Kathleen Toth, Paul Vyse, Lalla Ward, Ian Wheeler.

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VERITY SLAMS "PARODY"

PETER CREGEEN has spoken about the present stage regarding the negotiations over 'Doctor Who's future.

DWB contributor Anthony Clark was told by Cregeen at the end of September that there are now only two independent companies, both British, in the running to take on **Doctor Who.** However the situation is no nearer reaching a contract-signing stage than it was three months ago, despite the assurance of a firm decision by the end of September.

It is thought that a once-mooted co-production deal with an American company was ruled out due to the licencing and copyright laws which differ between the two countries. However it is almost certain that one of the companies being considered is Cinema Verity, and it is rumoured that the company have their eye on fifty year old stage actor David Burton to take on the rôle of the Doctor should they win the series.

Verity Lambert was vehemently critical of **Doctor Who** in her recent interview for the BSB weekend. Describing the series as "a bit of a parody in the last few years", she went on to say "It doesn't take itself as seriously and in a way I think that's a pity because good stories always work. I regret that **Doctor Who's** become a bit of a joke. I'd certainly like to have a go at doing it all on film."

However, when asked if she was in the running to reinherit the series, she replied "I don't think so." Whether this is a sign of false modesty on her part is hard to tell, though certainly if her company does inherit the series it is unlikely Lambert herself will produce it but instead act in an advisory capacity.

ANNIVERSARY CAMPAIGN

If a decision still has not been reached by the time the next issue of DWB goes to press, then we will announce details of a campaign which we hope to run in conjuction with other publications.

B B C RECALLS SF PROPS

THE BBC is recalling props from all it's home-produced science fiction series, including Doctor Who and Blake's 7.

The BBC no longer produces it's own science fiction output - **Red Dwarf**, for example, is an independent production - and so it is felt that the props, including monsters, costumes and gadgets, take up valuable storage space.

Following the successful auction at Bonham's earlier this year, a more prestigious sell-off, featuring prized items such as Tom Baker's scarf and actual BBC Daleks, is to be held in the near future and will be more widely advertised in an effort to raise as much money as possible for Auntie Beeb's coffers. Details soon...

BRIEFLY...

THE LONGLEAT EXHIBITION ends it's 1990 run on November 4th, and news of it's future won't be known until next January. Whether the recalling of props (see opposite) also refers to the exhibitions remains to be seen...

DOCTOR WHO received it's first full page colour coverage in The Radio Times in eons recently - but as part of a four page BSB advertising supplement to promote the recent weekend. Coincidentally this tied-in with the **STNG** Radio Times cover.

DOOGIE HOWSER, MD, the US series slotted into **Doctor Who's** former Wednesday evening 7.35 slot, attracted four million viewers for it's opening night, comparable with **Doctor Who's** 3.9 million last year.

SYLVESTER McCOY WITH WENDY PADBURY

BSB WEEKEND SUCCESS

BSB's 'Doctor Who Weekend' proved to be a great success, with most fans giving the unique experience a unanimous thumbs-up!

After a week's break, **Doctor Who** has now resumed it's once weekly schedule (with Saturday repeat) with **An Unearthly Child** and will, we are assured, progress through every complete surviving story.

For full details of the weekend see pages 14-16 (thanks to Vicki Thomas at BSB for the photographs).

1991 BOOK NEWS

THE FULL TEAM of writers for W.H.Allen's first 'Doctor Who' fiction series have been named.

John Peel opens the four-book 'Timewyrm' saga with 'Genesys', which is set 5000 years ago in the Mesopotamia of King Gilgamesh. Speaking to US fanzine The Prydonian Renegade, he said that he intends to revive some concepts of the Hartnell era (his favourite), including the notion of the TARDIS "warning" the Doctor of impending disaster as it did in **Edge of Destruction.**

The next three books, in order, will be penned by stalwart Terrance Dicks, ex-editor and author Nigel Robinson and fan writer Paul Cornell. The books will be released a month apart between June and September next year.

TRILOGY PLANNED

The Timewyrm series will be followed, between October and December, by a trilogy of novels again featuring the sixth Doctor and Ace. Authors for these have yet to be considered (see DWB#78 for complete writers' guidelines!).

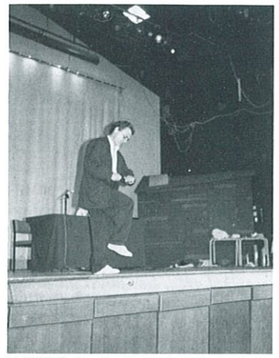
NEW ARTWORK REPRINTS

The **first half** of next year will see a dozen reprints of existing **Doctor Who** titles all with new artwork covers by Alister Pearson. January and February feature reprints of the already commissioned video titles: **The Web Planet** and **The Brain of Morbius** followed by **The Dominators** and **The Five Doctors.** The brand new commissions are as follows: (March) **The Auton Invasion** and **The Ambassadors of Death,** (April) **Day of the Daleks** and **Death to the Daleks,** (May) **Giant Robot** and **The Ark in Space** and (June) **Castrovalva** and **Four to Doomsday.**

The stories chosen are a combination of Dalek novels, which always sell well, and the adventures of the middle three Doctors each more or less in order of transmission depending on which titles are currently out of print. It is interesting to note that **The Web Planet** replaces 'The Zarbi' as it's respective title due to it's link with the video release, whereas **Auton Invasion** and **Giant Robot** will retain their original novelisation titles which, of course, differ from their televised counterparts. **The Ambassadors of Death** is a surprise since it was first published just three years ago. Pearson, who was phoned "out of the blue" and told to produce eight paintings within two months, has just completed the new cover for this story which is Doctor-less, and assures us that it is also his last piece of artwork to contain somebody's initials other than his own! His decision not to include Jon Pertwee's likeness was not imposed on him by W.H.Allen but by choice. Other reprints will, he says, feature various Doctors.

Many of the Peter Davison novels, overwhelmingly unpopular in their use of bland photos, will certainly benefit with new jackets. In the cases of **Auton Invasion, Day of the Daleks** and **Giant Robot,** this will be their **third** Target artwork rendition!

TERRY NATION's agent, Roger Hancock, is notorious within **Doctor Who** circles for somewhat overestimating the present-day popularity of his client's old creations the Daleks. Many promising merchandising proposals have had to be delayed or cancelled due to the optimistic sums demanded for the rights to use the Daleks. Fair enough, but imagine our surprise, and subsequent anger, when DWB, an admittedly humble amateur publication, was requested to send the ~~Haneck~~ organisation a "retroactive proposal" regarding past reference to the Daleks in the magazine! Times must indeed be hard, even for writers' agents. You can follow the chain of correspondence which ensued, in full, overleaf...



A SECOND Tardis in Durham took place on the weekend of September 1st-2nd. Sylvester McCoy was present on the Sunday and revealed, amongst other things, that he would still like to do the film and would be prepared to take part in a 30th anniversary special. Other guests included Marvel's John Freeman who promised a six-part comic strip and the return of the Cybermen to the pages of DWM. He also referred to TV Zone as a **Doctor Who** magazine without a licence...

Despite having such a distinguished main guest, **Tardis in Durham** still managed to have a rather depressing atmosphere. This is a common fault with university conventions - outsiders tend to feel excluded. Nevertheless, Sylvester (who seemed less than comfortable) took full control and was, to his credit, informative, funny and very entertaining.

Ian Wheeler

YOURS RIGHTS AT CONVENTIONS: Page 13

Dr Who: The Event

A one day course for all fans of Dr Who is to be held at Wakefield District College, West Yorkshire, on Saturday 17 November 1990.

JON PERTWEE will be speaking together with John Nathan Turner and Jeremy Bentham. Course fee including buffet lunch is £20.

For further details, telephone Pat Hamblin on 0924 384017 (days) or Clive Eardley on 0924 893340 (evenings)

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Mr Gary Leigh
D W B
PO Box 1015
Brighton BN2 2YU

26 June 1990

Dear Mr Leigh

TERRY NATION/THE DALEKS

I refer to your publications THE POWER OF THE DALEKS and DWB.

We represent Terry Nation, who is joint holder (together with the BBC) of the copyright in the Daleks. It necessary for you to obtain permission from our client before you publish any material which contains the Daleks (or any other monsters from the Dr Who series in which the copyright is partly owned by Terry Nation). Until such time as you have obtained such permission I trust you will cease to publish such material.

I look forward to hearing from you.

Yours sincerely
for and on behalf of
ROGER HANCOCK LTD.

Gary Carter

Gary Carter

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The British Journal of Telefantasy
P.O.BOX 1015, BRIGHTON, EAST SUSSEX, BN2 2YU

Mr. Gary Carter,
Roger Hancock Ltd.,
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London SW1Y 4AW.

28-6-90

Dear Mr. Carter,

Thank you for your letter dated 26-6-90.

Without haste please accept my apologies for not seeking your permission when writing about the Daleks in DWB or, indeed, their use in the recent Photonovel. I had assumed, in the former case, that people are free to write about the Daleks for magazines, and numerous such articles have appeared in all forms of literature which, as far as I know, have never sought the permission of Terry Nation nor the BBC. The BBC actually supply photos for publicity purposes if the Dalek story is current or for a fee for a previous adventure.

In the case of the Photonovel, I did go to great lengths to ensure clearances were obtained from all the parties involved (i.e. Chris Barry for the black and white stills, June Whitaker on behalf of her late husband David for the script, Topham Picture Source for the colour material and The Radio Times for the black and white photographs.) Since Mr.Nation had no rôle in this particular story I did not think it necessary to seek his permission, though I do of course respect your view that he does.

The Photonovel was actually published 2 years ago and was reprinted this year to accommodate the colour photos which have only just come to light. It was originally conceived to pay homage to the late, great actor Patrick Troughton who passed away without any official recognition from the BBC, which prompted our tribute. Proceeds from its sale have and are being donated to the supported charities of both Patrick Troughton and David Whitaker's estates, so let me assure you the Photonovel is not a commercial concern, and only 3,000-odd copies have ever been printed.

On the other hand I publish DWB on an amateur basis and rely on a proportion of its income for support, so I am alarmed to learn that I may not be allowed to mention or feature Dalek photos in my magazine. Perhaps you would be kind enough to define the limitations you would impose on such articles, and indeed whether I could be granted consent to include articles about and indeed mention the Daleks in future issues.

As a magazine about British Telefantasy, DWB is obliged to serve its readers with a broad spectrum of what the genre comprises, and of course Doctor Who is a significant part of that genre and, therefore, so are the Daleks. I eagerly await your reply and hope that a mutually beneficial arrangement can be agreed.

Yours sincerely,

Gary Leigh

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29 June 1990

Dear Mr Leigh

TERRY NATION: THE DALEKS

Thank you for your letter of 28 June.

It is no breach of our client's copyright to write critique of a) the Daleks per se or b) of stories in which Daleks may appear: it is, however, in cases where any scripts, storylines or photographs are used, and it is in those cases that prior permission has to be sought and an agreement on useage has to be reached. This, of course, applies to those publications where a proportion of the income received (however small) is retained.

We are well aware of a number of similar breaches of Mr Nation's copyright by fanzines over the years.

In the circumstances I look forward to receiving a retroactive proposal regarding past useage as defined above, and to discussing future permission and useage.

Yours sincerely
for and on behalf of
ROGER HANCOCK LIMITED

Gary Carter

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5-7-90

Dear Mr Carter,

Thank you for your letter of 29 June. I apologise for the delay in responding, but obviously I have needed to consider your letter in detail and seek advice.

I fully appreciate that to use the likeness of a Dalek on the cover of a magazine could be seen as a way of maximising sales, although my intention when using such covers was always solely for creating an impact on a book shelf. Nevertheless with hindsight I am happy to enclose a cheque for £100 and trust this will be considered appropriate for previous front cover usage of the Dalek image. I must reiterate that the recent Photonovel was a tribute publication and that the regular issues of DWB do not garner a sizeable income by any means, but I hope the payment will be sufficient enough to meet your client's demands.

In your letter you mention the use of scripts, storylines and photographs requiring your consent before publication. Obviously scripts do require permission, which I sought from David Whitaker's estate in the case of the photonovel. In the area of storylines you are more vague. It is an accepted practise, for example, for reference articles and indeed books to publish story outlines from TV series - i.e. a synopsis of a story - but if you are referring to writers' actual story treatments then naturally these too would require permission. But where I think you are quite wrong is the use of photographs (unless used on a front cover). Dalek photos are obtainable from the BBC and official photo agencies and the reproduction fees charged cover all publication rights. If this were not the case then hundreds of magazines would be breaking the law every month! Maybe you could clarify these points for me? Incidentally, it is sad but true that while Terry Nation created the Dalek concept, the man who designed their visual appearance - designer Raymond Cusick - has become forgotten although he played as important a part in their success.

In summary then, should I wish to use a Dalek cover in future then I will contact you to negotiate terms. DWB will not publish scripts or plot treatments of Dalek stories but reserves the right to publish synopses of Dalek adventures (such as have appeared in Doctor Who - A Celebration (by Peter Haining), The Doctor Who Programme Guide (Jean Marc L'Officier), The Encyclopedia of British Television (TV Times/Boxtree Press) etc. DWB shall also retain its right to publish Dalek photographs to illustrate its related articles.

Yours sincerely,

Gary Carter

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24 July 1990

Dear Mr Leigh

TERRY NATION: THE DALEKS

Thank you for your letter of 5 July. I apologise for the delay in replying but I have been on holiday.

I am pleased to receive the assurances contained in the final paragraph of your letter regarding scripts, plot treatments and covers.

As far as photographs are concerned, I have contacted the BBC in order to reach clarity on the situation. As soon as I have a response I will be in touch.

I am in receipt of your cheque, but I am holding it until such time as we are able to reach an agreement.

Yours sincerely
for and on behalf of
ROGER HANCOCK LIMITED

Gary Carter

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4 September 1990

Dear Mr Leigh

TERRY NATION: THE DALEKS

Further to my letter of 24 July, I am enclosing a copy of a letter from Richard Hollis of BBC Enterprises, setting out their policy as regards photographs of the Daleks.

You will see from this that in cases of photographs containing Daleks the BBC treats them as 'a jointly-owned programme' and would contact us for approval and agreement if it received any approaches for such material. This would seem to contradict the assertion in your letter of 5 July that 'reproduction fees charged cover all publication rights'. We have not received approaches from the BBC which relate to your publications.

DWB does not, then, have a right to publish Dalek photographs, on the cover or otherwise, unless Mr Nation's approval is sought. In the circumstances I am returning your cheque of 5 July 1990 for £100 and look forward to receiving a retroactive proposal regarding past useage, and to discussing permission and future useage.

Yours sincerely
for and on behalf of
ROGER HANCOCK LIMITED

Gary Carter

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17-9-90

Dear Mr. Carter,

With reference to your letter dated 4th September, I was surprised to see that it also contained the £100 "goodwill" cheque I sent to you in my previous correspondence. I can only assume that, in returning it, you do not require there to be goodwill in this matter.

I have now sought professional and detailed advice over the points you raise, and would like to inform you of the following:

Regarding your persistent claims over the use of Daleks in photographs, you are quite correct that as far as BBC copyright photographs are concerned permission must be obtained (and payment inevitably paid) with Roger Hancock Ltd. However you have absolutely no claim to any Dalek photographs that have appeared in DreamWatch Bulletin since these have been obtained via non-BBC sources (ie The Telegraph Magazine for the cover of DWB#84 and Topham Picture Library for DWB#77 and the Photonovel). Any deal your organisation may have made with the BBC over the Daleks however long ago does not apply also to non-BBC copyright material, in which cases all rights rest with the photographer/agency. Joan Collins, for example, has no say over where photographs of herself walking through Heathrow Airport appear - all newspapers/periodicals are obliged to use them in return for paying a fee to the relevant photographer/agency. DWB will continue to use Dalek photos on covers where the photos are not obtained via the BBC, but as previously stated will not use BBC copyright material (I don't think we could afford your demands) or feature any of Mr.Nation's scripts or story treatments in any form, although we are entitled to print our own synopses of his work as is any other magazine.

I would just like to take you to task on exactly what Terry Nation does own regarding the Daleks. Of course he holds the copyright of the Dalek concept and his scripts, but the visual shape of the Dalek was created by Raymond Cusick who, as a BBC designer at the time, could only accept a staff salary and a token payment for his efforts. Like many many people, think Mr.Cusick has been grossly short-changed considering his rôle in the success of the Daleks was arguably on a par, perhaps exceeding, Mr.Nation's involvement. Mr.Cusick, however, has been content to rest with this fact since 26 years have now past since the days of "Dalekmania". However you seem to be overestimating the 'popularity' of the Daleks today in your letter to me. Yes, they were money-spinners in their day, but three decades later they are virtually forgotten icons of a bygone era, replaced many times by subsequent gimmicks which inevitably also lose their appeal in time, be it ten minutes or two years later. Even the occasional Dalek stories today fail to garner the interest they generated in the 60's, no doubt due to the more sophisticated images dreamed up by today's writers etc. If anything they are now an object of mirth, demonstrated none better than by last Saturday's Noel Edmond's Roadshow.

I feel you are also vastly overestimating the resources of DWB, which boasts a very modest circulation and is produced on an amateur basis. If you scrutinized commercial magazines available at W.H.Smith's you would find, for example, Dalek covers used to sell Starburst magazine, but there again the source material used was not BBC copyright and so you have no claim to a "retroactive proposal", likewise with The Frame fan magazine which, to date, has featured two Dalek covers none of which were BBC material.

I feel this correspondence has gone on long enough and that, since I have not featured BBC photographs of the Daleks in DreamWatch Bulletin, nor have I published any of Mr. Nations scripts or story treatments, that the matter is closed. Thank you for the return of the cheque which you may be pleased to note I am donating instead to the charity supported by Patrick Troughton's estate.

Yours sincerely,

Gary Leigh

Shelagh Troughton, Twickenham (29-9-90)
Thank you for the cheque for £100. I shall spilt the money, half to the Wildlife Fund and the other half to Cancer Research.

I appreciate so much the fund-raising done on Pat's behalf. He is smiling at us, in a contented way.

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18 September 1990

Dear Mr Leigh

TERRY NATION: THE DALEKS

With reference to your letter of 17 September, I note your comments.

Yours sincerely
for and on behalf of
ROGER HANCOCK LIMITED

Gary Carter

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BLACK & WHITE ILLUSIONS SHATTERED

John O'Connor, London SE26 (12-9-90)
I HAVE NEVER written to a fanzine, or any other magazine, with regard to 'Doctor Who', even though I have not missed a single episode since 1968, and am what is most likely thought of as the archetypal fan.

I do not attend conventions as I am happy merely to sit back, enjoy the programme and it's past, devouring all available information on the subject, absorbing everyone's opinions and silently comparing them with my own. However I now feel that I need to share some of my thoughts with other readers, simply to ascertain whether or not I am alone in my opinions.

With regard to the recent Alister Pearson correspondence, I feel that some of his work is exemplary. The video covers for **An Unearthly Child** and **Dalek Invasion of Earth** are two of the finest pieces of **Who** art I have ever seen and the **Ghost Light** novel cover is also excellent, but what about the Troughton videos and the new **Web Planet**? All three Troughton covers are boring, lifeless, symmetrical reproductions of black and white photos and, in most cases (especially **The Web Planet**) the photos are printed on the same sleeve as the drawing! Surely Alister should use source material that is not going to be so blatantly obvious? Why do all the Troughton covers appear so bland when his other work captures the essence of **Who** so well?

My second point, and the real reason for this letter, lies with my profound disappointment regarding the standard of the two Sepember releases. I came late to the video age, and apart from Colin Baker and Sylvester McCoy's stories, of which I have complete sets, I am totally reliant on BBC Video as my source of older **Who** material. Thus far I have been delighted with their output, even though it is sporadic, costly, and for the main part not my favourite stories, but still anything is welcome. I was particularly looking forward to **The Dominators** and **The Web Planet** since they are the first two stories to be released of which I have no recollection of at all in the case of the former and have never seen in the case of the latter. True, I had never seen either of the Dalek stories before their release, but I knew the stories so well via the Amicus film versions.

I can't describe my disappointment. **The Web Planet** must be the most boring **Who** story I have ever sat through. The costumes and sets, allowing for the rudimentary techniques of 1965, were embarrassing, the acting (except for Hartnell) cringing and the story slow, deliberate and lacking in any kind of excitement. What's worse, the blurred picture and painful sound effects simply left me with a blinding headache! **The Dominators** is the only story from it's season that I have no recollection of. Now I know why. **The Mind Robber, Invasion** and **The War Games** were all etched on my memory and the video releases of two of these stories admittedly creak a bit with age but I still enjoy the stories, if not as much as a five year old as when they were first aired. But **The Dominators** was a tedious, hammy and frankly childish story which I could barely sit through without falling asleep.

I am now coming round to the argument I have refuted and denied for so many years. Could it be that John Nathan-Turner's fury-inducing comment that the memory cheats is true? I wonder how many other long-term fans of the show have been left wondering what all the fuss was about re the black and white "heyday" of the show? I now look forward to the BSB weekend with slightly mixed feelings, am I about to have further illusions shattered?

FILM DALEKS "MORE IMPRESSIVE"

Jon Bishop, Swansea (10-9-90)
Well done on DWB#81, the highlight for me being the Milton Subotsky interview and the feature on the two Dalek films. I really don't understand why people dislike them so much - no, they are not **Doctor Who** the TV series, but they are **Doctor Who**, the cinema version, and if you can separate the two then great. I mean, who can not argue that the Daleks look much more impressive than they did on TV? I would really like to get a chance to see the films on the big screen as they were intended as this would be sure to add another dimension to them.

G.Smith in your letters page complained about the BSB **Doctor Who** Weekend, saying that not everyone can afford £400 for a dish. Well I know I can't but I rent mine for £8.99 per month. If you look at it that way I get 4/5 episodes of **Doctor Who** a month for £9, which works out a lot cheaper than a BBC video, not to mention the amount of material I will tape over the weekend. Somehow I think it is the BBC who are losing out - not us!

Alan Stephen, Aberdeen (1-9-90)
What a snob Milton Subotsky must be: "What I do hate are the satellite stations in this country. If you look around where the dishes are, they are all in poor housing estates and council flats. You don't find them in respectable areas because more educated people just don't watch the junk they put on", he claimed in DWB#81. Most of my neighbours have their own businesses or, like myself, are managers of companies and a few have university educations, so I take it my area meets Mr.Subotsky's narrow view of a "respectable area" with "educated people". Shock upon shock - a large percentage of my respectable, educated neighbours have cable TV and hence can obtain satellite TV! How dare Milton Subotsky demean a section of our society because they have dishes! "The poor housing estates and council flats" that Milton Subotsky so readily maligns are always the first to take to new home entertainment ideas. History shows the growth of television and video recorders is higher in these areas and subsequently satellite TV. They are not some kind of sub-species.

ED: In fairness to Milton it should be pointed out that his experience of satellite TV, at least at the time of interviewing, was limited to SKY which, admittedly, features a lot of the "junk" he speaks of. He was also specifically referring to dishes; people owning cable acquire SKY in addition to a lot of more quality-conscious stations, such as BSB. From experience Milton is quite right in his observation that poorer areas feature a higher proportion of SKY dishes than the national average, just as the down-market tabloids sell more in these areas. To me this isn't a snobbish observation to make, but a fact!

DAVISON TOO EASILY DISMISSED

Stephen Powell, Eastbourne (15-9-90)
I feel I must write in response to Mark Saunders' letter in DWB#81 in which he condemns the stories of the 1980s as "embarrassing mistakes". This is somewhat unfair, especially when referring to the early '80s prior to Colin Baker's tenure. Up to this time John Nathan-Turner was still apparently interested in the show and, apart from notable clangers like **Warriors of the Deep** and **Time-Flight**, the rest of the stories were of a good standard in my opionion.

Having recently reviewed the Peter Davison stories (and I do admit a general liking to his time on the programme), I still find that they stand up to close scrutiny, especially when comparing to those stories available on BBC Video. Often it appears that the Davison era is too easily dismissed; falling into the category of JNT rubbish that began with Season 22. Davison gave a superb performance and I wish this would be given due recognition (maybe time for BBC Video to release **Caves of Androzani** and prove this!). I hope he won't become the forgotten Doctor in the way Patrick Troughton was for so long.

PS: After reading his arrogant retort in DWB#81, I have lost all admiration for Alister Pearson as an artist and a person and hope that you sever all connections with him regarding commissions and his covers. Instead why not reproduce in full that superb Colin Howard **Ghost Light** painting to show that you will not be dictated to by his rantings.

THE LAST WORDS ON 'THAT' LETTER...

David Novak, London SE4 (14-9-90)
What an excellent read DWB#81 was, far more interesting than the monthly or The Frame. I particularly enjoyed the **Curse of the Daleks** article and the Jacqueline Pearce and Milton Subotsky interviews (what a strange man Milton Subotsky is!). My only criticism of the issue is the **Web Planet** Memory Cheats piece. I'm afraid that, in my opinion, Brigid Cherry does not have the necessary skill as a writer to pull off this lengthy type of article, or did she really write it when she was 8 years old?!

I must admit that I was quite taken aback by Alister Pearson's extremely arrogant and unpleasant letter, particularly as DWB has given him so much positive coverage in the past. Pearson's remarks about Colin Howard were low, to say the least. He states that "only hypocrites are humble and modesty is a characteristic best-suited to the incompetent". I can only feel pity for anyone who could make such inane and thoughtless remarks. "I have not made failure a habit of mine", says Pearson. I would suggest that Pearson has failed in a far greater way than Colin Howard has - as a human being. Is it any wonder that (to quote the last line in your recent interview) this sad man has not got "someone to share it all with"...

Christopher Cox, Beckenham (31-8-90)
Although the letter from Alister Pearson was obviously the product of an (as he described himself) "unaltruistic and far from humble person", I think your way of dealing with his ostentacious manner was equally childish. Printing that Colin Howard picture backed up with praising comments is hardly the way to handle immature bitchery. To me Alister Pearson's work is mostly unequalled. Although the Howard picture is obviously well painted, >

his representation of Ace is, frankly, bad, and the picture is feeble in comparison to Pearson's **Ghost Light** masterpiece.

The problem is that many people confuse the artist with the work they do. Just because Pearson's work is popular doesn't mean that his personality will match that of his paintings. Therefore I would say that this intense artistic competition and rivalry is tedious to follow. As for the question of bias, editorial decision will govern whose pictures are printed no matter who thinks what, so why bother arguing about it?

In his letter Alister is constantly hypocritical. He says he asks nothing of Fandom, soon after making such egotistically unreasonable demands regarding the reproduction of his work. If he is so annoyed by supposedly unfaithful representation and abuse of his work he should obviously not sell it to the BBC who, as you pointed out, actually **own** these pictures by law once they are commissioned and paid for. Your treatment of him is considerably generous since he has no official say in the matter of reprinting. And why is he so concerned about self-publicity if, as he says, "anyone with the vaguest interest in **Who** artwork would probably know who 'AP' is..." It's quite ironic that when Alister Pearson attempts to describe those commenting upon this subject in the last paragraph of his letter he also describes **himself.** Of course, he left out the factors of almost megalomaniac dictation on all subjects. Although he is talented he is, only, a commissioned/contributing artist, not the Emperor of **Who** art. He reasons that if anyone could ever show any appreciation towards any other artist's work, it must be due to friends or crawling pleas and charitable fans at auctions! This is obviously ridiculous.

If the only things that he finds important are getting full credit for his work, having it printed immaculately (his **Five Doctors** pic was awful anyway) and have no-one question his stuff in any way, then I sincerely think that he should see 'someone' about it. After all, these things are in no way important to anyone but **himself.** His comments are worthy of no-one's attention, so if he condones selfishness just ignore his whinging and think of his pictures what you will.

C.Watson, Ayrshire (9-9-90)
I would like to say that I find Alister Pearson's attitude outrageous. The guy has a serious egotistical problem and I have thought that since I read your interview with him in **DWB**#76. If I were an artist and had my work printed on **DWB**'s cover I would be over-awed to say the least and would consider it a huge compliment that someone thought so highly of it. Not to mention that it is a great way to get publicity whether you're already well known or not. Going by his book and video covers he is obviously a highly talented guy, but the trouble is he knows it. It's all very well to call a spade a spade and not be hypocritical, but a bit less of the inflated ego and a bit more diplomacy is definitely called for in his case. If he carries on with such petty and outspoken comments then he will lose work, and he will deserve to.

Patrick Towne, London E7 (4-9-90)
Very immature of Pearson to write that letter. Very immature of you to print it. Your sudden turnaround from fawning disciple of the artist to your present stance ("a surprisingly insipid effort from artist Alister Pearson" to quote your news page) would be laughable if it wasn't so puerile. Pearson is probably revelling in the notoriety that your zine is providing a platform for. This petty squabbling, like the Gary Russell incident 2½ years ago, has no place in a fanzine and I hope you don't use this new hostility between **DWB** and Alister Pearson in order to make good sensationalist copy - an affliction **DWB** has still yet to shake off.

John Smith, Norfolk (5-9-90)
Alister Pearson deserves nothing but our deepest contempt for his latest outburst. My letter had nothing to do with Mr. Howard's "welcome message" from End Of An Era. I just find it downright irritating that Mr.Pearson considers himself to be the only **Who** artist. Some of his work may be very good, but his behaviour owes more to an infant school. We should not however sink to his level with personal insults. Perhaps a boycott of his work by **DWB** would go some way to deflating his mammoth ego.

BOYCOTT B B C VIDEO!!

S.Whelan, Berkshire (15-9-90)
The current indignation being expressed in your pages over BBC Enterprises' policy on releasing **Doctor Who** six-parters over two tapes is understandable and justified, but then what did we expect? The BBC have treated **Doctor Who** fans with virtual contempt since the early 80's. Pleas for repeats ignored, episode count slashed, the cancellation debacle, the current delay in naming the new production company...they all show the same thing - the BBC don't give a damn about what we think as they know we will eagerly gobble up whatever crumbs they care to dispense.

So with the videos. Enterprises know we will pay £20 for six episodes, even if the same story can be released on one tape, so why price it at £10 or £15 when they can get £20? They only respond to what we want when it suits them. So we now get "unedited" recordings because it helps justify spreading six-parters over two tapes, and allows them to boast this fact on the box, for no other reason.

There is a simple solution however: **don't buy the tapes!!** Wait until they are shown on BSB or get together with another fan who also has a video and a collection and make your own copy! Net result; the BBC loses £40 when it could have made £20 or even £30 by being more reasonable. Oh, and don't forget to write to BBC Video explaining that this time you won't be forking out £20 for a mere 2½ hours worth of entertainment. If sales of twin-packs go down far enough they will soon get the message...

Richard Thomas, Cheshire (10-9-90)
I am sure you must be sick to death of the "£19.99 rip-off" letters, but I think that fans who are asking for six-plus episode stories to be crammed on to one tape are missing an important point: the shorter tapes the BBC are using for the double packs will, in fact, last longer and have a better picture quality than longer tapes which are thinner and wear out more quickly. Now, I am sure the BBC aren't releasing the double packs just so that we can get better picture quality and longer lasting tapes, and even so I do feel the price should still be lower (i.e. £14.99).

Ian Beard, Glouscester (9-9-90)
I have to admit to being rather taken aback at being described as a "pompous lunatic" by Terry Findon in **DWB**#81 over my complaints to BBC Enterprises. At least Michael Henderson seems to have understood the reasons for my apparent pettiness. As I clearly stated in my letter in **DWB**#80, if Enterprises choose to release edited material then I can choose not to buy it. But when I am **misled** into buying something by false claims on the packaging then I think there is a legitimate cause for complaint. And **that** was the cause of all that correspondence. It doesn't matter if it's a second or two of black that's been excised or a five-minute sequence - the fact is that the recordings are **not** unedited, and that is what I was trying to get home to Enterprises. In doing so I used **all** the evidence I could find (it's called tactical letter-writing, Terry!). Enterprises then tried to fob me off with downright lies (let's not forget that), and then, because I showed them that I knew my subject, ignored me!

Peter Griffiths, NSW Australia (2-9-90)
Ian Beard's extended correspondence with BBC Enterprises and various other bodies in **DWB**#80 had me wincing - this is the type of thing which puts Fandom in a very bad light. I found his complaint unbelievably trivial and pedantic, and it was expressed in such a pompous and surly manner that I was surprised that David Jackson was so pleasant in his reply. Is it any wonder that the Beeb hardly bothered after receiving a second letter which blatantly accused them of lying and deception? In fact, I was so embarrassed that I felt like writing to BBC Video myself saying "Please accept my apologies on Mr.Beard's behalf; I think you're doing a pretty darned good job"!

CONGRATULATIONS B S B!

Andy Hackett, Bognor Regis (25-9-90)
May I take this opportunity to congratulate BSB on the **Doctor Who** Weekend. Despite owning many of the stories shown on video, I found myself enthralled at the quality of their transmissions. Words cannot describe the thrill of seeing **The Web of Fear** episode one - quite simply one of the best episodes I have ever seen.

Shaun Franks, Leicester (27-9-90)
How sad that so many of **Doctor Who**'s loyal fans will not have had the chance to view **Doctor Who** being treated with some tender loving care over the weekend of 22/23rd September. Although obviously aimed at a general audience, the guests and links were of great interest to fan and casual viewer alike. JNT, billed as "former" producer, proved himself a very able presenter and the guest list itself was very varied - it was a real treat to see such faces as Waris Hussein, Barry Newbery and Verity Lambert, the latter of whom did not come across as a woman about to take up the **Who** mantle again, replying that it would be "unlikely".

The highlight for me, however, was at the very beginning when the Galaxy logo swirled onto the screen at 8.59am and the announcer was heard to say: "We are proud now to present for the first time anywhere on British TV a **Doctor Who** weekend". How lovely to know that someone out there is still proud of **Doctor Who.** BBC, take, heart, BSB take ten gold stars.

Dominic May, Middlesex (25-9-90)
Chris Cheffin's lead letter in **DWB**#82 is the sort of moaning rubbish I might expect from a very spoilt nine year old. He has the affrontery to be a kill-joy to those who may be fortunate enough to receive BSB transmissions, is steadfastly such a couch potato that he can't make the effort to go down to his local DER or wherever with six weeks notice to see whether they can fix him up with a receiver and dish, and is obviously so obnoxious a personality that he cannot or has not got the wherewithal to make contacts in the fan network who en masse would almost certainly manage to find some way of getting hold of what BSB screened. You shouldn't have wasted space printing his pathetic excuse for a letter.
PS: Do you know whether it is now DWAS policy not to respond to polite letters where SAEs have been provided?!

D W B#82's FORMAT - NO CONTEST!

Kevin Mobberley, West Midlands (24-9-90)
Your Graham Williams obituaries in **DWB**#82 were excellent and moving but a retrospective of his work would be appropriate. The special format for the issue was superb and I'd really like to see it used regularly. Colour is nice to have but I can't see any contest between colour and extra information at the same price. Inflation is up for all of us and this is the best way of not only maintaining but actually increasing the word count per issue without affecting costs for you or us.
ED: A retrospective of Graham Williams' Who career appears this issue. Regarding last month's experimental 24-page format, it appears to have gone down well enough to be used on a regular basis depending on which format the information available to us each month warrants. Next issue will be a truly photo-studded affair ideally suited to 24 pages...

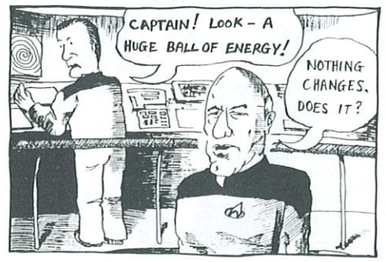
Andrew Pixley, Nottingham (27-9-90)
Many thanks to Gary for running the episode guide to **The New Avengers** in **DWB**#82, but there are some points I would like to clear up. The correct title of the third episode is **The Last of the Cybernauts...??** as I myself have bemoaned on many occasions! On the second season, Ron Fry is an associate producer (not producer) on all bar two episodes, and in **Forward Base** Agatha is a Typhoon, **not** a Tycoon! Hope that little lot's not misled anyone!

Michael Healy, Merseyside (9-9-90)
I enjoyed your reviews of **The New Avengers** videos (**DWB**#s 80, 82). It's strange, but my feelings about the show were opposite to your reviewer's. I was about eight years old when it premièred in the mid-70's and I remember how impressed I was with the intriguing storylines and slick action. Granada are presently showing the series at midnight on Monday evenings and I am happy to say that my memory didn't deceive me. The show hasn't really dated (apart from the flares and sideburns the size of wardrobes!).

A couple of years ago Channel 4 started to show the original **Avengers** series. I tuned in eagerly expecting to see more of the same, but was disappointed to see that the show was very camp and jokey, whereas **The New Avengers** concentrated on an action/adventure format with a dash of campness. By the time I'd warmed to the original series it had ended it's run.

It's difficult to see how an **Avengers** movie can succeed without the presence of Patrick MacNee. The idea of Mel Gibson as Steed doesn't sound very promising. However I would wager that we will see an **Avengers** movie on screen before we see a **Doctor Who** one!

Lyn Davies, Halifax (10-9-90)
The features in **DWB**#82 were as good as ever, particularly the **Star Trek: Next Generation** material. I have seen 16 of the second season now and I can tell you that the programme is ten times better in plot, characterisation and special effects than



in the first season which is airing in the ridiculous DEFII slot. This is a shame, for although I am desperate to see and tape **Home Soil, Too Short a Season** and **The Battle** and thus complete my first season collection, I am sure that this slot will see the death knell of the programme before it has been given a chance to prove itself with better stories (I have also seen four episodes of the third season which really is brilliant). I would love to be proved wrong but I do not think the programme will catch on, unlike **Quantum Leap** which started brilliantly and has won over the public in it's 9.00pm slot.

JNT's HUBRIS A CAUSE FOR RESENTMENT

Charles Rhoads, Virginia, USA (23-9-90)
I have recently been pondering about the manner in which John Nathan-Turner chose to end Seasons 23 and 26. In the former, he scotched an open-ended climax in which the 6th Doctor would have plunged into the Matrix while battling with his evil double, the Valeyeard. JNT subsituted this with a happy ending of sorts. Again, at the close of the last televised story (**Survival**), a sombre and mysterious ending went out the window - namely the confrontation between the Doctor and the Master in which the latter realizes the "new" (Cartmelised) nature of his old foe (as reported in DWM#160). In it's place came a walk-into-the-sunset sort of ending. JNT's rationale in both instances seems to have been that, with the show facing cancellation in both instances, he wanted to round out the series rather than leave any loose ends or thought-provoking questions in the audience's mind.

Yet at an earlier, and no less crucial, period in the show's history, as **Doctor Who** faced cancellation in 1969, the then-producer opted to end Season 6 with the second Doctor spiralling away into space...a doom-filled climax whose risk was repaid the following year with the programme's renewed success as Jon Pertwee took over the rôle and buoyed up the ratings.

I mention this coincidence in season endings not simply to denigrate JNT but, at a deeper level, to criticise his attitude of playing things safe. He sacrificed opportunity and integrity in preferring sentimental, all-is-well endings to the more organic and involved climaxes he shunted aside. Moreover he seemed, in both cases, all too ready to assume that **Doctor Who** had come to an end and that it was **his** duty - as a kind of a self-appointed embalmer - to wrap up the decades-old adventure. Perhaps a great deal of the resentment fans feel towards JNT arises from this hubris on his part?

MYTH MAKERS 21

Mary on location with Rosemary Howe and Nicholas Briggs

BACK IN THE 70's, I knew people who worshipped the ground that Mary Tamm walked on; people who positively idolised Romanadvoratrelundar #1.

I wasn't one of those people, unfortunately, since I found Mary Tamm's characterisation to be on the dreary side and was personally glad when Lalla Ward arrived to inject a bit of zest into Romana.

So then, it is from this rather tainted viewpoint that I began watching the latest Myth Makers release which is number twenty-three in Reeltime's ever-expanding catalogue.

As usual the dependable Nicholas Briggs shanghais his victim into talking about their time on **Doctor Who.** The location is Eynsford Castle in Kent, the setting for Mary's double portrayal in **The Androids of Tara,** and the theme they've chosen for this video is Alice in Wonderland which works very well. Indeed, the opening scenes are among the most atmospheric pieces yet from Reeltime, coupled with Mark Ayres' music at it's best.

Mary seems somewhat bemused throughout the interview at having to recall events that she hasn't thought about for a very long time (twelve years, in fact!), and one gets the feeling that while she's recounting her memories there is a devilish sense of humour battling to get out.

Want to know why she flashed her naked body at Colin Baker, or who she played in Coronation Street? You've guessed it, buy the video! For someone I didn't particularly take to in the programme, Mary Tamm's Myth Makers I found very entertaining. Perhaps not the most informative interview of the range (she openly admits that she can't recall half the stuff she's done in the past), but it is certainly compelling in a laid back sort of way.

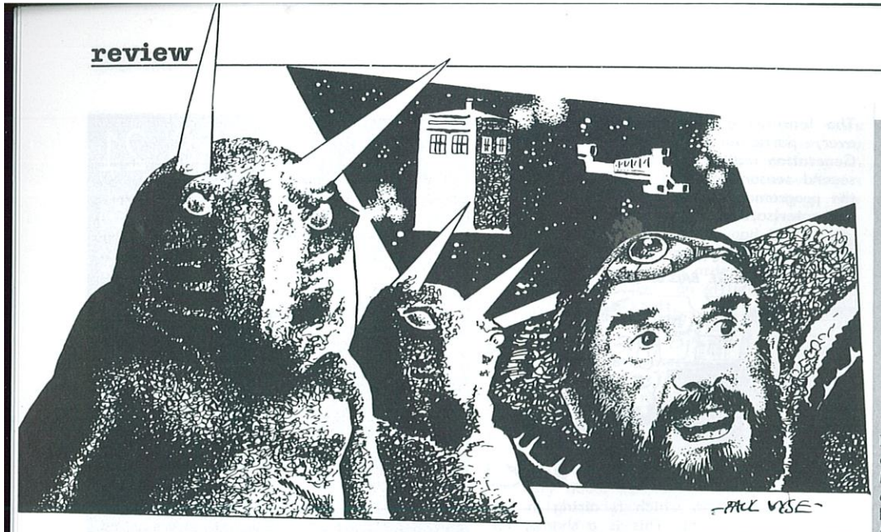
You are probably sick of me saying this, but once again Myth Makers' coming of age release is highly recommended for collections everywhere. Personally I will be taking another look at my Season 16 videos and re-evaluting Mary's contribution.

Robert Cope

Myth Makers 21 is available from October 8th priced £15.00 (+ £1.99 p+p) from John Fitton Books and Magazines. Duration: 50 mins.

Also released on this date is **Myth Makers 22,** featuring John Nathan-Turner, priced £15 (+ £1.99 p+p). Duration: 50 mins. Reviewed next issue.

October 22nd sees the release of Reeltimes's **The Panopticon Tapes** in five volumes, each costing £15 (+ £1.99 p+p) and lasting 50 mins. Each volume concentrates on different aspects of conventions based on the last four years of DWAS events.



DEFENDING 'THE HORNS OF NIMON'

WHY IS IT that of all the 'Doctor Who' stories ever made, 'The Horns of Nimon' is one of those three or four that supposedly represent the nadir of the programme ?

The story suffered a great deal because of it's placing in Season 17. Preceded by such gems of mediocracy as **Nightmare of Eden** and **Creature from the Pit**, one of two things could have happened. It could either have shone in comparison, or be lumped in as more S17 rubbish.

Unfortunately, of course, the latter happened and, to add insult to injury, it was never intended to be the season finalé. Every **Doctor Who** producer since Verity Lambert has attempted to end each season on an evocative note, be it the "destiny in the stars" speech closing Season One, or the odd regeneration or two. **Horns of Nimon**, along with the unpopular **King's Demons**, suffers because it was **supposed** to be an inconsequential filler before the climatic **Shada** or **Warhead** (a.k.a. **Resurrection of the Daleks**). However good the hors'ouevre, it cannot compete with the main course.

But all of this is, of course, excuse making. It's all well and good trying to show **Horns** in a good light, but you can serve a cowpat on a silver salver and still not be cordon bleu. Why do I like the story, and what has it got to offer ?

I have always loved space opera, like the **Star Wars** trilogy or Asimov's **Foundation** series. **Doctor Who** really hasn't got the budget to ever do it justice, but the series continues to try, as stories such as **The Space Pirates** or **Frontier in Space** demonstrated. The series' great strength in this area is to suggest empire, not expose it, and **Horns** is a good example of this 'suggestion'. Indeed, we are shown not just one but **three** empires. We are initially introduced to the dictatorial empire of Skonnos, rebuilding itself using the powers of the philanthropic Lord Nimon. But the Nimon is revealed to be a member of a race of nomadic parasites, whose civilisation only survives by fattening up other races before consuming them entirely. And we are also shown the future of Skonnos on the dying world of Crinoth, sucked dry by the Nimon to provide the power needed to transport them to Skonnos. All implied, not revealed...

The story is also full of marvellous little throwaways, not nutritions but adding flavour. Romana's fox-hunting outfit and her feminine sonic-screwdriver; the dismantling of the Time Rotor; the extension of the TARDIS forcefields to provide an entrance. A year later, and these would be hailed as exquisite continuity elements. In **Horns** they are scattered liberally.

In many respects, **The Horns of Nimon** is a vampire story. On a global level the Nimon race travels through the cosmos, sucking civilisations dry before moving on. As a race, their only purpose is "The great jouney of life" - to travel from empire to empire until the stars flicker out. On a more personal level, the Nimon themselves feed on the life force of other sentient beings. Like the Fendahl, they are an evolutionary dead end. And it is also a horror story, complete with mad scientists, damsels in distress and macho heroes.

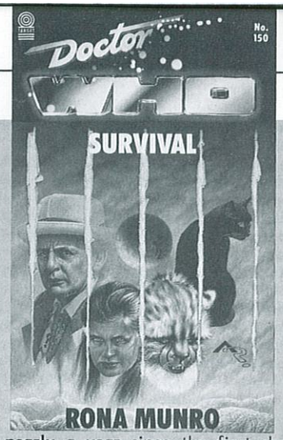
Like **Underworld**, **Horns** is taken from Greek mythology. But unlike **Underworld**, which makes a futile attempt to hide it's roots until the very end, **Horns** revels in it's legendary sources. The Nimon is the Minotaur; the Power Complex the Labyrinth. But so much new material has been added that we never feel cheated. Indeed, had time and money held out, the Nimon would have removed it's bovine helmet to reveal the true face of the enemy. But this was not to be and we can only sit back and enjoy the other new plot elements, such as the black holes, artificially created; the poor deluded fools on dying Crinoth, whose final realization is the key to the Nimons' defeat; and Janet Ellis, before she joined Blue Peter.

Of course the story has it's faults: the Goon Show sound effects; the awful over-acting of Graham Crowden; the overt silliness of Tom Baker. But it has one important thing going for it - a plot. Complex and enjoyable, the storyline lifts **The Horns of Nimon** head and shoulders far above anything else in Season 17. Had it been given the higher production values of the following season, I would never have been required to defend it.

Andrew Lawrence

STOP PRESS - ANNIVERSARY EVENT

STATESIDE COMICS, the UK dealer in Silver and Golden Age comics, are holding a celebration of 27 years of 'Doctor Who' at their New Barnet shop on November 10th. Among the guests attending for signings and competitions are Colin Baker, Sophie Aldred, John Nathan-Turner, Andrew Cartmel and Terrance Dicks. New merchandise will be available, including the new Dalek single by Metro Music,and Daleks and Cybermen will be around on the day altogether making for an enjoyable family day out. The event starts at 12 midday at Stateside's New Barnet shop, 125 East Barnet Road, Barnet, Herts EN4 8RF (nearest BR station is New Barnett from Kings Cross and Finsbury Park).



It is nearly a year since the first showing of **Survival**, and the publication of Rona Munro's novel will, hopefully, raise the appreciation of a story which seems to have been summarily dismissed by many fans.

While the book does not possess the total love and enthusiasm of Marc Platt's **Ghost Light**, it does have a matter-of-fact, and surprisingly adult approach which is appropriate to the story. It is a short book by today's standards, at a mere 138 pages, with an unfortunate regression to the large-print-for-the-kiddies typesize. Some scenes from the television version are trimmed, while a few new scenes are inserted. What you lose on the swings, you gain on the roundabouts, you could say.

For example, in the novel Ace burns Karra's body on a funeral pyre, and the Master and Midge raid Len and Harvey's supermarket. Gone is the (Cartmel-scripted) "Is there honey still for tea...?" speech from the Doctor at the end, which Munro obviously, and understandably, found superfluous, and the climatic "If we fight like the animals, we die like animals!" becomes "If we fight, we die". Ah well, that's life. There is also no sign of the "clues to the Doctor's true heritage" which were scripted but removed from the televised version.

The Doctor is nevertheless well portrayed, albeit with little physical description, although the characterisation in undoubtedly McCoy's. There is a two page analysis, by the Doctor, of his relationship with the Master, and how their childhood brinkmanship escalated to a universe-encompassing feud; "The Doctor did not care whether he ever saw the Master again. It was this, he realised, that was unforgiveable..." The Master comes across as unbane and calculatingly malicious, but this is far-removed from the all-embracing evil of Ainley's earlier performances. The Master is unfortunately reduced to impotent villain faced with the overwhelming, bewitching, insidious power of the Hunting World.

Robbed of the vision of director Alan Wareing and the evocative music of Dominic Glyn, it is a struggle for Munro to capture the epic other-worldliness of the Cheetah planet (it's power is best conveyed in the Cheetah people themselves). Most surprising is the intense sexuality of the relationship between Karra and Ace which, possibly because of the abilities of a female writer, forms the hub of the story, rather than the Doctor/Master conflict.

A somewhat inconsistent book in terms of characterisation (some characters barely 'exist' at all), it has flashes of inspiration and some memorable and clever descriptive writing. It is good to see that **Doctor Who** books are now, almost consistently, science fiction **novels** too!

David Miller

WESLEY TO GRADUATE!

WIL WHEATON, alias Wesley Crusher in 'Star Trek: The Next Generation', leaves the series at the end of the eighth episode of the current (fourth) season.

The parting is on amicable terms, with Wesley finally making it into the Academy. This will enable the character to make guest appearances should Wheaton have the time between his other mounting projects; to date he has been offered two films and his own TV series, no doubt spurred on by the fact that his mail bag of fan letters now supercedes Michael J. Fox's!

Wheaton's is the first regular cast change since Denise Crosby handed in Tasha Yar's Federation tunic at the end of Season One's **Skin of Evil**.

BORG TIMES FIVE

The Borg turn up a total of five times during Season Four, including the first three episodes which have just aired Stateside. This is seen in some quarters as a move to "beef up" the series, which has been open to criticism for being plagued with talking heads and simplistic moralising.

Whether more action-based stories are to be the order of the day remains to be seen, but a trend in that direction was starting to show through Season Three.

ANGER AT B B C2 SLOT

Paramount are reportedly less than 100% pleased with the slot **ST:NG** has been given by the BBC. They consider it has been allocated a children's time on a minority channel, and are pressing for a change.

However, it looks set to stay where it is for the time being with all of Season One now reviewed and cleared for transmission. One small cut has been made, which must be assumed to occur in **Conspiracy**, but the master tapes in this country are only in mono so viewers with NICAM equipment will be denied the chance to add that extra dimension the series offered it's US audience. Although this has been pointed out to the BBC, it can do no harm to write in and complain about this in the hope that new stereo tapes are obtained - if only for Season Two.

It's also worth noting that, after **Code of Honor** and from October 17th, the episodes differ in transmission order to that of the original American running order.

SEASON FIVE BOOKED!

Paramount has already renewed **Star Trek: The Next Generation** for a **fifth** season, since it continues to be the highest rated weekly syndicated US show.

Anthony Clark

THE SCI-FI CHANNEL, which launches in America early next year (ref:DWB#79), has acquired over hundred William Hartnell and Patrick Troughton 'Doctor Who' episodes to air on the new cable channel.

The contract with BBC Lionheart was signed in late August by Sci-Fi Channel President Mitchell Rubenstein, the first step by the cable station of purchasing several British science fiction programmes, including the colour episodes of **Doctor Who**.

The BBC is reportedly pleased with the agreement because it will give the series a broader and more diverse audience compared to its, to date, limited reach on the Public Broadcast Stations whose contract to show **Doctor Who** runs out in 1992, after which the series could become exclusive cable property in America.

The vintage **Who** episodes will be shown back-to-back with **Dark Shadows**, the 1960's US gothic-horror soap opera starring Jonathan Frid and Joan Bennett, of which the station has purchased all **1225** episodes! The Sci-Fi Channel are also preparing to produce original programmes related to **Doctor Who** which will be aired before and after the transmissions. These wraparound sections will include coverage of **Who** conventions and clips of "new" episodes.

SOLO TREK ?

Another programme that is being developed by the cable company is a comedy starring Majel Barrett Roddenberry as her **STNG** character Laxtwana Troi. The premise for the show would be about the character marrying an Earthman and moving to Earth, but since she is still a diplomat she gets a lot of visits from other worlds!

Source: Prydonian Renegade

BRIEFLY...

JUPITER MOON's future could be in doubt as contracts beyond it's fast-approaching 150th episode have yet to be negotiated. While the space-set soap takes a sizeable chunk from BSB's programming expenditure, it's actual popularity cannot be properly established due to the still small audience reach of the fledgling satellite station. 150 episodes of the space opera were originally commissioned to take the show through one year at three episodes a week.

CHANNEL FOUR's screening of **Voyage to the Bottom of the Sea**, which commences in mid-November, will not include the black and white episodes. According to a spokeswoman for C4 it was decided that these episodes were not up to a satisfactory enough quality to merit a peak-time Sunday afternoon showing, although it is generally agreed amongst Irwin Allen fans that the first series of the submarine saga ranks as the best in the entire Irwin Allen range with it's excellent scripting and high quality special effects.

Readers are encouraged to write to: The Film Buyer, 64 Charlotte Street, London W1 in an effort to reverse this shortsighted decision.

THE TIME TUNNEL's Raiders from Outer Space episode won't be shown during the current run on various ITV regions because no print up to broadcast standard is known to exist. **Fallen Idol** will also not be shown due to contractual problems.

THE PRISONER INVESTIGATED, a fan-produced video documentary about the series, has just been released and will be reviewed next issue.

FURTHER too our 'Next Year's Batman is...Robin Hood' exclusive last month, we can now confirm that of the three Robin Hood-related films mooted, only the Morgan Creek endeavour 'The Prince of Thieves' starring Kevin Costner is to go ahead.

ALIEN NATION, the US series, commenced its UK run on SKY One on Wednesday, October 3rd.

JOHN PEEL recently gave US fanzine Prydonian Renegade details about his forthcoming **Avengers** novel, co-written by Dave Rogers, titled **Too Many Targets**, which is published in America in November. Describing it as a typical **Avengers** story, he said: "Whenever the story looks like it's becoming normal, something whacko will happen and hit the reader out of left field". Terry Nation, who wrote several **Avengers** episodes, made some "pertinent suggestions" regarding the plot.

RANDALL & HOPKIRK, purchased as part of the bumper ITC package(ref:DWB#81) is scheduled for Thames in 1991.

STAR TREK: THE NEXT GENERATION finished with two Emmys in the recent US awards ceremony: one for art direction on **Sins of the Father** and the other for sound editing on **Yesterday's Enterprise**.

Nicholas Myers has reportedly been booked to work on the script for **Star Trek VI**.

In a surprising move, The Radio Times made **ST:NG** their cover feature to launch the series at the beginning of October which seems to belie the unpopular slot awarded the series by viewers and Paramount alike.

NOV' VIDEO

CONTRARY to last month's column, Video Gems have reversed their decision not to release any **Robin of Sherwood** tapes beyond season one, and a new tape (volume four) simply titled **'Robin of Sherwood'** and containing the first two episodes of the second series (**The Prophesy** and **The Children of Israel**) should be in the shops about now, catalogue number R1313.

CIC's stalwart programme of **Star Trek** releases reaches episodes 63 and 64 with the issue of **The Empath** and **The Tholian Web** in November. **The Empath** is of particular interest to fans as it is one of the episodes which the BBC have withdrawn from their package of occasional repeats, last broadcast by them in 1986. **The Tholian Web** won the series an Emmy award for it's excellent special effects, but is balanced by an uninspired plot.

Star Trek - The Next Generation reaches volume seven with the episodes **Datalore** and **Angel One**. The former is the series' first doppleganger episode, a sub-genre all too familiar with telefantasy fans, while **Angel One** is a pretty embarrassing planet-ruled-by-women yarn, another familiar sub-genre! Both episodes exhibit the paucity of original material in the series' early scripts but, with a release policy which (quite rightly) adheres rigidly to the series' correct running order, you have to take the rough with the rough sometimes...

Both tapes are released on November 5th and the catalogue numbers are VHR 2385 and VHR 2398 respectively.

The BBC releases two further volumes of **The Chronicles of Narnia** on November 5th; **Prince Caspian** (58 minutes, £9.99) and **The Voyage of the Dawn Treader** (110 minutes, also £9.99).

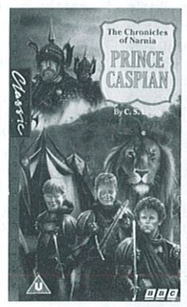
SNIPPETS

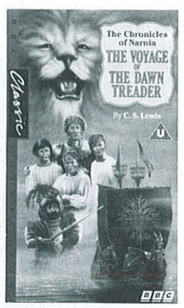
***CBS Fox's Twilight Zone** tapes, announced last issue, have been previewed and will unfortunately carry electronically-superimposed title captions

***One** of the large video companies is reportedly investigating the rights to the fondly-remembered **Timeslip** series...

***MGM/UA** released the first few tapes of genre favourite **The Outer Limits** in mid-October, selling at £9.99. Although they don't hold the rights to the whole series (missing about a dozen episodes in all), they plan to release what they can, and in the as ever all-important running order.

Ashley Fisher

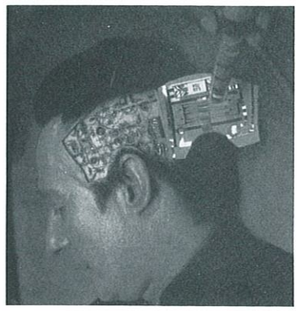




GOING WHERE ONE **HAS** GONE BEFORE: Three Years on **The Next Generation**

PART THREE

DATA: Although Data probably got the most publicity of any character during the first season of 'Star Trek: The Next Generation', 'Datalore' was the only story that was really about him, featuring a dual rôle for Spiner as both Data and his evil twin "brother".



While being a popular episode, it is actually quite weak as far as plot is concerned, having one of the worst examples of Super Wesley solving his problem in the face of adult stupidity. However, it is a seminal episode for changing the official history of the android officer. The original writers' guide and Gerrold's novel had explained that Data had been manufactured by unknown aliens and left as a repository for the memories of all the members of a doomed Earth-Asian space colony. He was also supposed to externally resemble a normal human male of a racially Oceanic to Middle Eastern appearance. It was later decided that he should look more alien and over twenty makeups were tried before the final pale skin and yellow eyes were selected. The makeup is actually slightly different in **Encounter at Farpoint**, making Data look like he was done up for a part in an early silent film. However, **Datalore** made a major revision in this background. It was now established that Data was created by a Dr. Soong, a brilliant Earth scientist who became discredited when he tried to make Assimov's dream of a positronic brain a reality. He went to a colony under an assumed name and was able to eventually achieve his goal with Data, the sole survivor of the destruction of the colony. Dr. Soong's secrets died with him. Neither Starfleet nor Data himself understand how to duplicate his achievement, although Data comes closest in **Offspring.**

Of course, Data has all the characteristics of that other walking computer, Spock, when it comes to spewing out all available information on a given subject whether required or not. But he is "intrigued" by distinctly human capacities and behaviour, not out of disgust but because of envy. He was permitted to enter Starfleet Academy because he tested out as a sentient being - a status that Picard has to defend in **Measure of a Man** - but he seems to yearn for human capacities, whether it is sneezing, whistling, laughing, crying or falling in love. No one is quite sure how to explain such things to him, let alone judge whether he can or should seek to experience them. His innocence and ability to commit social errors made him rather easy for the writers to work up comedic material on, whether it is playing at being Sherlock Holmes (first in **Lonely Among Us**), or fitting into the rôle of film noir sidekick in **The Big Goodbye.** It took a little longer to move on to serious consideration of Data's problem as a unique lifeform in determining what behaviour is right for him and if he can or should emulate human feelings. This topic is mostly opened up for exploration in the second season, although originally **Skin of Evil** was to climax with Data crying for the first time on the holodeck after seeing Tasha's final message. However, this was changed along with many other revisions to that story. As with the Picard/Crusher relationship, Roddenberry thought it was too soon for Data to experience emotions and it should be something bigger that evokes them.

The revised writers' guide says that he exhibits a Christ-like naivety and is literal to a fault, but it is also at pains to underscore the ways in which he is not Spock: he is not the science officer and never uses the word "logical". In the second season there was much more exploration of the question of whether or not Data could be said to have consciousness or a soul. This began by having the new doctor refuse to regard him as other than a machine. Oddly enough he is offended by her

PICARD AND CRUSHER: The idea of a Picard/Crusher relationship was part of the original conception of the series, although the slant on it differed depending on which source you went to; the original writers' guide portrays the Captain as attracted to her but says that she still has a sense that her husband's death was somehow Picard's fault. In Gerrold's novel they are mutually attracted despite some misunderstandings but both are cautious and Picard seems to be still getting over the death of a woman named "Celeste" who has never been mentioned in the series at all. In the series Beverly Crusher never displays any inclination to blame Jean-Luc Picard for her husband's death, and only brings it up at all when, while under the influence in **The Naked Now,** she unzips her uniform and tells him that he owes her something. Her interest is clear thoughout the first season, being most obvious in **The Big Goodbye** and **We'll Always Have Paris.** Picard's attention vascilates with the writers but he is clearly responsive to her in the guise of Dixon Hill. The one summing up of the relationship which most clearly does not fit this couple is a comment Roddenberry gave in an early interview in which he said that Picard finds Beverly disturbing because something about her walk reminds him of a stripper.

The idea of a relationshiop between the two has been popular from the start and is a staple of fanzine literature. Indeed, Picard was played as so stern and formal for much of the first season that one reviewer wrote that the fact that the doctor could love him is the only thing that makes him interesting. That was an overstatement but it is true that the rather aloof and stern attitude that set Picard apart from that other captain from the beginning needed a counteractive. One was provided by Q, the only being in the galaxy it seems who is willing to make fun of Jean-Luc and the glories of human achievement, and the other is offered by the presence of Doctor Crusher, who is more prepared to sail into the face of his apparent displeasure than almost anyone else on board if there is a good reason to do so. She did not often do that with a head-on confrontation in the first season, except for **Symbiosis,** prefering a more gentle persuasion except when he is endangering his health as in **Angel One** and **The Battle.** To the extent that there was rhyme or reason for replacing her it seems to be based on the idea that a more confrontational doctor insistence on pronouncing his name as if it rhymed with "that-a" (which the original writers' guide had specified as being the proper way to say it!). The whole issue is debated quite explicitly in **Measure of a Man,** where Picard defends Data's rights as a person partly by exhibiting the things the android treasures, including a book from Picard and a holograph of Tasha. His desire to help a child gets Picard to bend the Prime Directive in **Pen Pals** and he suffers loss of self-confidence in **Peak Performance.** However, this rush towards granting Data more human responses seemed to slow or even reversed in the third season as Data was most often insisting that he could not feel various emotions because he is a machine. Nonetheless he served as Q's guide to what it is to be human and was rewarded with a gift of laughter. And Picard maintains a more rigorous educational programme for Data than he even does for Wesley, encouraging Data not just to read Shakespeare but to act the part of Henry V, to play the violen in a string quartet and to paint!

Where Data goes from here is very uncertain as there are changes again in the writing staff and, rather strangely, he has not figured much at all in The Borg storyline thus far. One would think that The Borg would either see him as the goal they are trying to achieve or as an heretical abomination that should be destroyed rather than simply taking no interest in him at all.

was needed to get the Captain's Gaelic blood pumping. The guide for Pulaski said that she had abrasive edges to her personality and that it is a standard joke that her patients in sickbay tend to lie to attention. And that the Captain was more or less forced into accepting her. This may seem an unpromising basis for a relationship but we were to understand over time that they would like to have a closer and warmer relationship but are prevented by the fact that they are both strong willed and protective of their authority. Another fact that was never used in the series was that she has three grown children by three different men, none of whom she married. A dangerous woman indeed.

The idea that Picard requires a confrontational relationship was also used in **Measure of a Man,** when Picard meets up with Captain Philipa Louvois. They seem to have had a highly turbulent affair that ended ten years before when she acted as a prosecutor in his court martial over the loss of his previous ship, Stargazer. He was exonerated then but, understandably, bears a grudge. For her part, she manages to call him a pompous ass and a damned sexy man in the same breath. The chemistry with her did at least work better than the Pulaski version, which was a non-starter. A good deal of the Picard/Louvois scenes had to be cut because the script was so dense (having been written by a novelist) and there was some thought of a return episode with her. A completely different idea of what kind of woman could attract Picard's attention is on display in **We'll Always Have Paris,** which reunites Picard with the great love of his youth who is now married to someone else. Jenice is very gentle, although the casting undermines the believability of the relationship on other grounds, to the script writer's dismay. But even though she was supposed to be the great love of his life, it is well to remember that he walked out on her, fearing, she says, that life with her would somehow make him ordinary.

But if sweetness alone isn't enough to hold him, Picard certainly never seemed to be comfortable with Pulaski, and there was some consideration to having his life saved in **Samaritan Snare** by the timely arrival of Beverly Crusher rather than Pulaski. But this could not be arranged. When Dr. Crusher returned a decision was made to make it very low key (why draw attention to a mistake, after all ?). There was no really clear indication at first of just where things stood between her and Picard, other than the fact that they seemed much more at ease in one another's company and were involved in the generally warmer tone of all crew interaction. However, with **High Ground** it was once again clear that Beverly had things she wanted to tell him, just as she hinted at in **Arsenal of Freedom. Sarek** also made the closeness of the relationship apparent. The most straightforward explanation of where things stand came in **Allegiance,** but the whole scene is something of a cheat. An alien who has access to all of Picard's memories has assumed his form and replaced him on the ship. He invites Beverly to an "intimate" dinner in his cabin. The result is that the relationship is explored without any necessary commitment to this all being real. The pseudo-Picard says that he sometimes wonders if he has made the right choices and fears that they have allowed their positions to isolate them. Beverly says that their positions require a certain degree of professional detachment. When he asks if it would be simpler if he were not commanding officer, she says yes but that is not the only issue between them. Although she goes on to say that right now she is comfortable with their relationship just the way it is, the pseudo-Picard asks her to dance, which leads to a kiss and clear indications that the doctor's resolve on that score is not cast in stone. What this scene seems to do is move towards synthesizing the Crusher and Pulaski scenarios for tension in the relationship. Presumably the other "issues" that come between them will be explored, but there were more examples in the third season of the kind of clash over matters of principle that was prefigured in **Symbiosis.** In the novels based on the series (but only Gerrold's was actually derived from a television episode), Carmen Carter has excelled at depicting this kind of interplay in a way that the series' producers would do well to attend to in future. Another change is that the dialogue establishes that their 'friendship' has lasted over many years and that she knows him better than anyone else on board. The attempt to give the Captain a planetary romp with a "seductress" (as the ads proclaimed) in **Captain's Holiday** was no more than mildly amusing given the injection of a ridiculous gizmo from the future as the plotline and an unconvincing performance from the actress. The most promising candidate for that sort of rôle was Minuete from **11001001,** who captivated the Captain as easily as she did Riker. For any Kirkophiles who think that the Captain is too old for this sort of thing, the guide says that women of the 24th century regard a man like Picard as having just entered his best years.

Picard himself has clearly asssumed the position of being the centre around which most of the stories revolve. In the third season he has become much more active and placed himself in peril in ways that Riker never would have allowed in the first season. Some fans have objected to this, but the series can hardly be blamed for going with it's strength, even if it leads to implausible situations like Picard serving as Worf's champion at his trial. He continues to be the primary vehicle for articulation of Roddenberry's hopes for the future as an affirmation of all that has been best in human history, with Wesley and Guinan serving as the main soundingboards for that hope. A notable indication of all that Picard holds dear comes in **Samaritan Snare** when, after spending a long trip to a starbase with Wesley, he looks out on the magnificent sight of this human creation floating in the blackness of space and tells the boy "Open your mind to the past - art, history, philosophy - and all of this may mean something." It is therefore fitting that it is his pride in what humanity at it's best has become that has lead him into the possibility of his own and humanity's destruction. It was because Q decided to humble him by showing him that humans are not as capable as he thinks that the Enterprise was propelled into a premature encounter with the more powerful Borg in the second season. After Q rescues them by returning the ship to Federation space, Guinan points out to the Captain that the tenacious Borg now know where they are and will be coming after them. Picard ruminates that Q did the right thing for the wrong reason - that the Federation needed to be kicked out of it's complacency in order to prepare for the threat discovered in this distant system 325. It is at least equally as possible to argue that Q did the wrong thing for the right reason, that Picard's faith in the perfection of humanity does seem rather too rose-coloured not to be annoying once in a while. Third season scripts have at least toyed with the idea that the Federation is more morally self-righteous than it deserves to be, especially in **High Ground** and **The Offspring.**

That he is French is wholly incidental to Picard's position as defender and interpreter of Western Civilisation. That he be European is probably essential - at any rate it is hard to imagine an American actor being able to command the same air of authority and wisdom with the kind of lines that Picard must handle. No doubt Charleton Heston imagines he could, but he won't discuss that. In any case, the fact that Patrick Stewart's birthday happens to fall on the day before Bastille Day is as close as Picard gets to being French. His favourite drink is Earl Grey tea, which he recreates by going riding on the holodeck attired very much as a contemporary country gentleman and he has what Americans at least regard as a typically British attitude towards the importance of maintaining good form and controlling one's emotions. And the only person who has ever bothered to give a genuine French inflection to his name was the actor playing his old friend Walker Keel in **Conspiracy.** The streak of romaticism that the writers' guides attribute to him is most often seen in his attachment to concepts like duty, honour and friendship. He says in **Farpoint** that he sees nothing bitter in following duty to the end if necessary, and he clearly sees the Prime Directive as being an important part of that duty. He is willing to allow himself to be killed to protect it in **Who Watches the Watchers** and is willing to brave the doctor's wrath by not doing what could seem to be the morally proper thing in **Symbiosis.** Yet in the name of friendship he is prepared to follow Keel into what could be mutiny over the objections of his counsellor in **Conspiracy** and is not willing to forfeit the lives of Wesley **(Justice)** or ignore a child's plea to Data **(Pen Pals)** even when the Prime Directive might be argued to require it.

The notion that Picard is a strong authority figure took a bit of time to establish in the minds of fans accustomed to Kirk's more seat-of-the-pants style of command. There was consternation during the first season over the fact that this captain did not seem willing to make a decision without calling all of his officers into the ready room to ask their advice and he seemed willing to surrender the ship a number of times. By now it has been established that Picard's willingness to canvass opinion does not prevent him from making his own decision and standing by it. The discussion process adds to the notion that he is captain because of his superior judgment and experience, while the human values he speaks for are underscored by his preference for reaching a concensus. One of the best examples of this balancing process is his eloquent attempt to convince Worf to save the life of a Romulan voluntarily, followed by his decision that it would be wrong to command him to do it even if it means battle with a Romulan ship **(The Enemy).**

Kathleen Toth

FINAL PART NEXT ISSUE: Adversaries, Puzzles, Minutae and First Season Notes.

The Complete TIME TUNNEL Episode Guide, compiled by Andrew Pixley and Mark James

Episode duration: 60 minutes/colour

Regular cast: James Darren (Tony Newman), Robert Colbert (Doug Phillips), Whit Bissell (Lt. Gen. Heywood Kirk), John Zaremba (Dr. Raymond Swain), Lee Meriwether (Dr. Ann MacGregor).

Created and produced by Irwin Allen
Associate producer: Jerry Briskin (except Rendezvous with Yesterday)
Story editors: William Welch (Rendezvous with Yesterday only),
Arthur Weiss (except Rendezvous with Yesterday)
Associate story editor: Al Gail (Rendezvous with Yesterday)
Theme: Johnny Williams

Original screening dates for US ABC network at 8pm on Fridays.

RENDEZVOUS WITH YESTERDAY (9/9/66)
w: Harold Jack Bloom and Simon Wincelberg, from a story by Irwin Allen, Shimon Wincelberg & Harold Jack Bloom
d: Irwin Allen
lp: Michael Rennie, Susan Hampshire, Gary Merrill, also Wesley Lau (first appearance as Master Sgt.Jiggs)
In 1968, scientist Anthony Newman leaps into the secret US project the Time Tunnel to prove its feasibility when it seems its finance is to be cut. His colleague Douglas Phillips follows to rescue him when he arrives back in 1912 - aboard the ill-fated ocean liner Titanic.
(1st episode in production)

ONE WAY TO THE MOON (16/9/66)
w: William Welch
d: Harry Harris
lp: James T. Callahan, Ben Cooper, Warren Stevens, Larry Ward, also Wesley Lau
Tony and Doug materialise in 1978 on the first manned flight to Mars, where their added weight forces an immediate change in flight plans.
(3rd episode in production)

END OF THE WORLD (23/9/66)
w: William Welch, from a story by Peter Germano and William Welch
d: Sobey Martin
lp: Paul Fix, James Westerfield, also Sam Groom (first appearance as Gerry)
On May 21st 1910, in a mid-Western mining town, Tony and Doug try to rescue 200 miners trapped by a cave-in as Halley's Comet heads towards Earth. In 1958, Tony arrives alone outside the Arizona base of the Time Tunnel to be accused of spying by Doug. (2nd episode in production)

THE DAY THE SKY FELL IN (30/9/66)
w: Ellis St. Joseph
d: William Hale
lp: Linden Chiles, also Sam Groom
At Pearl Harbour on December 6th 1941, Tony and Doug find Tony's father, who was reported missing after the Japanese attack.
(6th episode in production)

THE LAST PATROL (7/10/66)
w: Bob & Wanda Duncan
d: Sobey Martin
lp: Carroll O'Connor
Tony and Doug are charged with espionage by the British when they land in Louisiana just before the battle of New Orleans in 1812.
(7th episode in production)

CRACK OF DOOM (14/10/66)
w: William Welch
d: William Hale
lp: Torin Thatcher, Ellen McRae, Vic Lundin, also Sam Groom
Landing on the island of Krakatoa on August 26th 1883, the time travellers try to convince a British scientist that the volcano is about to erupt. (8th episode in production)

REVENGE OF THE GODS (21/10/66)
w: William Read Woodfield and Allan Balter
d: Sobey Martin
lp: John Doucette, Dee Hartford, Paul Carr, Joseph Ruskin, also Wesley Lau
Tony and Doug materialise near ancient Troy in 1200 BC, just before the great battle between the Trojans and Greeks. (4th episode in production)

MASSACRE (28/10/66)
w: Carey Wilbur
d: Murray Golden
lp: Joe Maross, Christopher Dark, Paul Comi, John Pickard, Lawrencew Montaigne
On June 24th 1876, the time travellers try to save themselves from the Sioux massacre of Custer's Seventh Cavalry. (9th episode in production)

DEVIL'S ISLAND (11/11/66)
w: Bob & Wanda Duncan
d: Jerry Hopper
lp: Marcel Hillaire, Oscar Beregi, Theo Marcuse
The time travellers materialise on March 15th 1895 on Devil's Island in French Guyana, where they try to help French Army Captain Arthur Dreyfus escape.
(11th episode in production)

REIGN OF TERROR (18/11/66)
w: William Welch
d: Sobey Martin
lp: David Opatoshu, Monique Lemaire, Louis Mercier, Whit Bissell (lt. Gen Heywood Kirk and Querque)
In Paris during the French Revolution of early fall 1793, the time travellers agree to aid imprisoned Marie Antoinette in exchange for safe-conduct passes. (12th episode in production)

SECRET WEAPON (25/11/66)
w: Theodore Apstein
d: Sobey Martin
lp: Nehemiah Persoff, Michael Ansara, also Sam Groom
Directed to an Iron Curtain country on June 16th 1956, Tony and Doug pose as defecting scientists to investigate the man who built a primitive enemy Time Tunnel - and whom in 1968 wishes to defect to the United States. (5th episode in production)

THE DEATH TRAP (2/12/66)
w: Leonard Stadd
d: William Hale
lp: Scott Marlowe, Ford Rainey, Tom Skerritt, R.G.Armstrong
On February 22nd 1861, Tony and Doug arrive in a remote town and become involved in a plot to assassinate President-elect Abraham Lincoln.
(13th episode in production)

THE ALAMO (9/12/66)
w: Bob & Wanda Duncan
d: Sobey Martin
lp: Rhodes Reason, John Lupton, Jim Davis, Edward Colmans
In 1836, the time travellers find themselves with the besieged defenders of the Alamo fending off the Mexican army. (14th episode in production)

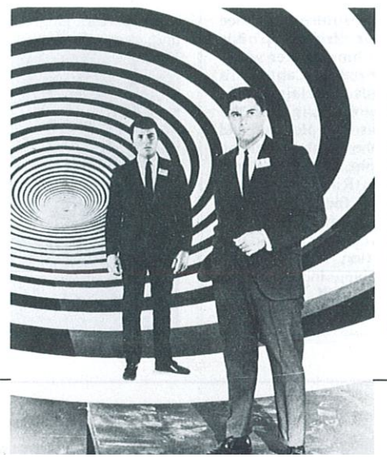
NIGHT OF THE LONG KNIVES (16/12/66)
w: William Welch
d: Paul Stanley
lp: Malachi Throne, David Watson, Perry Lopez, also Sam Groom
In India in May 1886, Tony and Doug join forces with journalist Rudyard Kipling to forestall an uprising by mountain tribesmen.
(15th episode in production)

INVASION (23/12/66)
w: Bob & Wanda Duncan
d: Sobey Martin
lp: Lyle Bettger, Robert Carricart, John Wengraf
On June 4th 1944, near Cherbourg in France, Tony and Doug are captured by the Gestapo, who brainwash Doug, just before the Allied invasion.
(16th episode in production)

THE REVENGE OF ROBIN HOOD (30/12/66)
w: Leonard Stadd
d: William Hale
lp: Donald Harron, John Alderson, Ronald Long, Brin O'Brien-Moore, John Crawford, James Lanphier
In England of June 1215, Tony and Doug join Huntingdon's revolt against evil King John.
(17th episode in production)

KILL TWO BY TWO (6/1/67)
w: Bob & Wanda Duncan
d: Harschel Daugherty
lp: Mako, Kam Tong, Philip Ahn
On February 17th 1945, Tony and Doug are hunted by two enemy officers on an island used by the Japanese as bait in a trap for the US Navy.
(19th episode in production)

VISITORS FROM BEYOND THE STARS (13/1/67)
w: Bob & Wanda Duncan
d: Sobey Martin
lp: Jan Merlin, Fred Beir, Gary Haynes, Ross Elliott
Tony and Doug arrive on an alien spaceship which lands in Arizona in 1885, where aliens from Alpha 4 force them to help deplete Earth's protein foodstuffs. (18th episode in production)



THE GHOST OF NERO (20/1/67)
w: Leonard Stadd
d: Sobey Martin
lp: Eduardo Ciannelli, Gunnar Heelstrom, Richard Jaeckel
In an Italian villa on October 23rd 1915, the time travellers try to keep the ghost of Nero from taking revenge on a descendant of Nero's rival as the Germans occupy the building.
(20th episode in production)

THE WALLS OF JERICHO (27/1/67)
w: Ellis St. Joseph
d: Nathan Juran
lp: Myrna Fahey, Michael Pate, Lisa Gaye, Arnold Moss, Rhodes Reason
Arriving in Biblical times, warrior-prophet Joshua sends Tony and Doug into Jericho as spies before he attacks the city. (21st episode in production)

IDOL OF DEATH (3/2/67)
w: Bob & Wanda Duncan
d: Sobey Martin
lp: Anthony Caruso, Peter Brocco, Lawrence Montaigne
In 1519, Tony and Doug vow to slow down Cortez's bloody conquest of Mexico.
(22nd episode in production)

BILLY THE KID (10/2/67)
w: William Welch
d: Nathan Juran
lp: Robert Walker, Allan Case
In 1881, the time travellers find themselves being hunted by Billy the Kid. (23rd episode in production)

PIRATES OF DEADMAN'S ISLAND (17/2/67)
w: Barney Slater
d: Sobey Martin
lp: Victor Jory, Regis Toomey, Pepito Galindo
On April 10th 1805, the time travellers try to escape from a pirate's Barbary Coast lair before it is shelled by US warships.
(10th episode in production)

CHASE THROUGH TIME (24/2/67)
w: Carey Wilbur
d: Sobey Martin
lp: Robert Duvall, Vitina Marcus, Lew Gallo, with Wesley Lau
Planting a delayed-action bomb in the Time Tunnel control room, a saboteur leads Tony and Doug on a chase through 1547, 1,000,000 AD and 1,000,000 BC.
(24th episode in production)

THE DEATH MERCHANT (3/3/67)
w. Bob & Wanda Duncan
d: Nathan Juran
lp: Malachi Throne, John Crawford, Kevin Hagen
Tony and Doug set out to checkmate the crafty Michaels - really Machiavelli scooped up from 1519 by the Tunnel - who is making a game of the Civil War battle at Gettysburg.
(25th episode in production)

ATTACK OF THE BARBARIANS (10/3/67)
w. Robert Hamner
d: Sobey Martin
lp: John Saxon, Vitina Marcus, Arthur Batanides
In Asia in 1287, Tony and Doug aid Marco Polo in defending a fort against Mongols led by Genghis Khan's grandson. (26th episode in production)

MERLIN THE MAGICIAN (17/3/67)
w: William Welch
d: Harry Harris
lp: Christopher Cary, Lisa Jak, Jim McMullan
Brought to the Time Tunnel by Merlin, the time travellers are sent to England in 544 AD where they must help the magician secure the throne for young King Arthur against the Vikings.
(28th episode in production)

THE KIDNAPPERS (24/3/67)
w: William Welch
d: Sobey Martin
lp: Michael Ansara, Del Monroe
When Ann is kidnapped by a silver man from the future, Tony and Doug are directed after her to the star system Canopus in the year 8433.
(27th episode in production)

RAIDERS FROM OUTER SPACE (31/3/67)
w: Bob & Wanda Duncan
d: Nathan Juran
lp: John Crawford, Kevin Hagen
Tony and Doug are at Khartoum in 1883 when the world is menaced by conquerors from outer space.
(29th episode in production)

TOWN OF TERROR (7/4/67)
w: Carey Wilbur
d: Herschel Daugherty
lp: Gary Haynes, Heather Young, Mabel Albertson
Tony and Doug are propelled to Cliffport Maine, a New England town, on September 10th 1978, to fight alien Andros siphoning off the Earth's oxygen. Then Tony and Doug find themselves on the Titanic again...
(30th episode in production)

w = writer, d = director, lp = lead performers

ST:NG RETURNS!

STAR TREK: THE NEXT GENERATION achieved chart-topping ratings in several markets with it's fourth season première showing of part two of **The Best of Both Worlds** at the end of September. In Los Angeles alone it outdrew all of the network programmes in prime time.

For the first time the series has returned with no cast or costume changes, instead relying on the threat posed by the seemingly omnipotent Borg to stimulate the audience interest. However the conclusion to last season's cliffhanger was not nearly so satisfying as the first part of the drama. The story seemed to rush too quickly to a conclusion in order to extract Picard from the Borg ship and use him to dispose of at least this particular threat before the closing credits. Along the way major dramatic points such as the destruction of most of Starfleet by the Borg ship as it speeds towards Earth are underplayed rather inexplicably as the attention is focussed on the Enterprise's attempt to make repairs and rejoin the fray. Disappointing, especially as the audience interest, generated by the prolonged excitement built up by last season's climax, was obviously there.

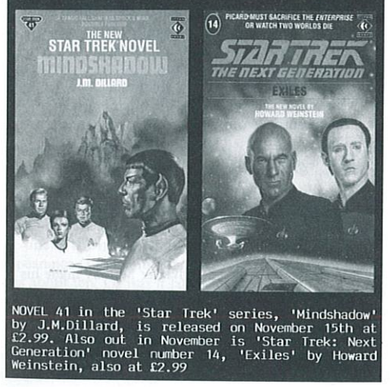
Of particular note, though, Patrick Stewart's make-up is remarkable as more and more implants are added to him during the episode, but the effect is marred somewhat by the ease with which he can supposedly be restored by a little micro-surgery at the end of the hour, professing to have nothing more than a "sligth headache" from the experience. However we are left with room to doubt how fully-recovered he may be. Beyond that there is the problem created now by the fact that there are two Captains aboard the Enterprise, although there is no place else for Riker to go...

FOCUS ON FAMILY RELATIONSHIPS

While the Borg are slated to appear a number of times this season, another focus is to be on the exploration of family relationships. Picard has a bumpy reunion with his brother, to be played by Jeremy Kemp, and Worf visits his foster parents! K'Ehleyr, Worf's love interest from **The Emissary**, will return as does Data's evil brother Lore, who had apparently been destroyed in **Datalore**. This time Brent Spiner will not only play Lore but also their mysterious creator...

That's not all. We can also expect to meet Tasha Yar's sister and The Traveller should return as well, last seen extolling Wesley's brilliance in **Where No One Has Gone Before...**

Kathleen Toth



NOVEL 41 in the 'Star Trek' series, 'Mindshadow' by J.M.Dillard, is released on November 15th at £2.99. Also out in November is 'Star Trek: Next Generation' novel number 14, 'Exiles' by Howard Weinstein, also at £2.99

KNOW YOUR CONVENTION RIGHTS!

WITH THE BELATED 'DOCTOR WHO' CONVENTION SEASON NOW IN FULL THRUST - WITH NEBULA 90, PANOPTICON AND EXO-SPACE ALL OCCURRING WITHIN THE SPACE OF ONE MONTH - SEASONED CONVENTION ORGANISER DANIEL COHEN (HE OF LEISURE HIVE / HONEYCOMB FAME) OFFERS A WORD OF ADVICE TO THEIR ORGANISERS...

CONVENTIONS have become an integral part of 'Doctor Who's' Fandom: it seems that there is at least, on average, one a month.

With so many events to choose from, the would-be attendee is spoilt for choice and has to consider which events to register with, which to miss, and which to avoid altogether. So competition for the attendee's registration fee is fierce and, inevitably, comparisons to other conventions are made. How many times have you heard, or even made the comment yourself, that "Oh, (insert appropriate convention name) wasn't as good/bad than so and so's/last year's"?

Being a long-standing convention-goer myself, and looking back to the first-ever event I attended which was just over nine years ago, I now find myself analysing just what is going wrong with the events of today.

As far as I know, and correct me if I'm wrong, the first telefantasy conventions, as we know them, started back in 1974, so they are not a particularly new idea. In the early days the home video recorder was still no more than a dream and therefore, when a convention could manage to get hold of viewing material (and it was usually a 16mm film print which only heightened the attraction of being able to watch it on a big screen), the enjoyment of attending such events was obvious. I remember seeing **An Unearthly Child** way back at PanoptiCon III on a large screen and of being in awe - to me, and I suppose most of the attendees, **this** is what we had come to see. Not the merchandise room, not even the panels, but a rare glimpse at the TV programme we all loved. Of course the same can also be said of the **Star Trek** and other genre-related events.

However, with the advent of the domestic VCR, the fans' capacity for obtaining home libraries of episodes soon grew, and today, if you do not know somebody with a source of videos, then a BSB dish and receiver will do just as well.

The immediate effect on Fandom is two-fold. Firstly those who used to have a monopoly on this area no longer do. Secondly, and more relevant to this article, is that material shown at conventions is no longer a draw for the attendees.

This has resulted in the emphasis being shifted onto the 'names' the organisers can manage to get to attend as guests. It is true to say that we all like to see the 'big' names first and foremost, whether it be one of the Doctors or the Captain of a starship. But as organisers and attendees know only too well this is not always easy, especially when the commercially-run conventions in America are able to pay substantial appearance fees in comparison.

Once guests do turn up it is a rarity when the committee members don't 'hijack' them to hospitality, only to emerge for a panel or an autograph session, invariably making those who paid to get in feel left out and in some way cheated. This is very much the reputation DWAS-run events have acquired; that the organisers do not want to know about the attendees. This lack of concern towards the people who are, in fact, the bread and butter of conventions, is not unique to the DWAS and it is unfair to label them as the sole perpetrators of this kind of behaviour.

It has been said to me, by different people at different events, "I don't care about the attendees, I'm only in it for what **I** can get". This attitude is not helped by the fact that attendees will, for the most part, quietly accept this and go back for more the following year.

Now don't get me wrong. I'm not suggesting that committee members should not have a meal with the guests or look after them. The point that I am trying to make is that there is a difference between having a meal while still being on call to systematically keeping them at arms length from the 'mere' attendee. Equally objectionable is the question of the approachability of organisers and stewards at some events. I have been to one convention this year where I waited for over **seven hours** before a committee member would deem to speak to me!

There are, have been and I'm sure will continue to be excellent conventions. What I'm trying to do here is to point out to any committee members that their priorities should rest with the attendees who allow them to pay for the hotel and guest expenses in the first place. Don't forget that it is **their** convention, and if you are not prepared to put their problems, complaints, questions and queries ahead of yourself having a meal or a drink with a guest then you aren't suited to run a convention. Remember, as well as the socialising with the guests aspect, there is also a hell of a lot of hard work involved on the day!

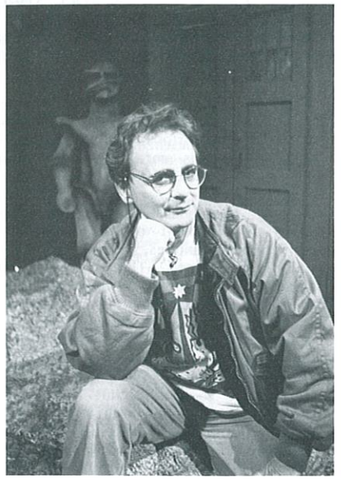
To the attendees, who comprise a large proportion of **DWB**'s readers, remember, you are paying for a service, and if you are in any way dissatisfied then you have a right to complain. Having said that don't make it a mindless criticism and be sure your point of view is valid. Bear in mind that when you pay for service in a shop and that is shoddy then you'd complain, wouldn't you?

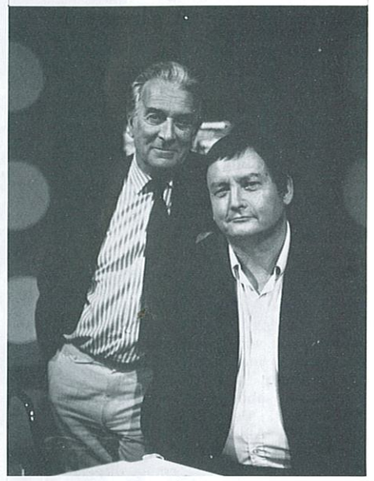
In summing up, I feel that until committees stop trying to carve their niche in the Who's Who of Fandom and actually start to run conventions properly, and until attendees start to stand up for their rights and voice constructive and intelligent criticism, then disappointing and badly-organised conventions will continue to be the norm with the good and the excellent being the exception. It should be the good being the norm and the bad and the excellent being the exception.

At the time of writing DWAS's PanoptiCon X has yet to be held, but it will be interesting to see what the reviews will be like...

HAVE YOU experienced the very attitude decribed by Daniel from any committee members/stewards involved with any of this year's conventions? If so we would like to hear from you. By highlighting their faults we can, perhaps, show them where they are going wrong...

AN ARMCHAIR CONVENTION...





Whither DOCTOR WHO? The BBC don't seem to want it - or at least, they're taking their time about announcing its future. For the immediate future, the series seems to be holding its own in two distinct courts: BBC Video, and on BSB. And they aren't too dissimilar.

I was one of the fortunate few to get BSB from the very beginning. Coventry Cable Television brought each of the five BSB channels online as soon as they started broadcasting, and DOCTOR WHO was one of the first programmmes to be broadcast by the Galaxy Channel. From the very start, BSB have regarded the series as the piece of television history that we all know it to be, in direct contrast to the BBC's contemptuous disregard. Even so, it came as a very pleasant shock to discover that Galaxy had put aside an entire weekend dedicated to the programme. 34 hours of DOCTOR WHO to be broadcast on the 22nd and 23rd of September. So, before long, I was off to Woolies to get my bag load of blank videotapes...

Saturday

Galaxy have a regular entertainment programme called 31 West, which goes out every weekday at 6pm. For the duration of the Weekend, it was to be *31 Who*, with a special title sequence featuring all seven Doctors. 31 Who was hosted by Debbie Flint and Shyama Perera, with their 'Special Guest Presenter', John Nathan-Turner. And so we had the first shock of the day, when JNT confirmed those rumours and introduced himself as the 'former producer'. Still, old habits must die hard, and he distinctly stutters over that naughty word 'former', as though unwilling to admit it.

Galaxy went to town over the set. Animated monsters wobbled about a rock strewn set, dominated by the square blue shape of the TARDIS. Within, familiar roundelled walls glowed an unfamiliar red, while guests and presenters sat around a table modelled on the control console. So, we have a set, we have presenters. All we need are...

...Guests. And to introduce a screening of AN UNEARTHLY CHILD , Carole Ann Ford and Russell Enoch (William Russell to you) started off the festivities. The former looked as young as ever, the latter looked incredibly old, but neither said anything remarkable, save Carole's bemoaning that Susan wasn't allowed any love interest. So who was David Campbell then? After a brief chat with Verity Lambert, we were introduced to Waris Hussein, who explained some of his directorial tricks on the first story, before whingeing quite embarrassingly about not being invited to the 20th Anniversary party, and having to gatecrash. Very sad, although his summing up of Newman's original concept was quite evocative: 'old man, phone box, space ship'. Wasn't life simple in those days? And then came the very first story. So I had a shower.

The 31 Who people made a quick appearance before the first part of the two part screening of THE DALEKS. Liz Sladen and Russell Enoch were joined by Terry Nation to talk about guess what? Then JNT interviewed Raymond Cusick (very briefly), before THE DEAD PLANET graced our screens. I went shopping.

THE DALEKS was broken up by an American documentary about the series, DOCTOR WHO'S WHO'S WHO, where BBC TV Centre was described as a Mecca for DOCTOR WHO fans (I hardly think so), and we were treated to life at an American Convention. The only difference between that and a British one seemed to be that more of the audience dressed up - the guests still told the same stories! Tom Baker did tell one story I hadn't heard: about how his friendship with Bill Slater's wife got him the rôle. Well, I think that's what he said.

A very young and bearded JNT told us how he made Tom Baker wear make-up as the Doctor, while Peter Davison came across as quite critical of the series, even though he spoke about the pangs of regret he felt when Colin Baker donned the cricket gear.

Colin Baker himself was next, explaining how difficult it was to record the regeneration scene. Well, he didn't have to worry when it was his turn, did he? The rest of the documentary was given over to a very long chat with Jon Pertwee, where he described himself as a 'jobbing actor' (I didn't think anybody still said that), and gave a brief overview of his career and his time on the series. As usual, he came across as engrossing as ever.

After the documentary, it was back to Skaro. The brief visit to the 31 Who studio was only remarkable for the fact that JNT was cut off in mid-flow while attempting to explain the story so far.

THE DALEKS gave way to THE EDGE OF DESTRUCTION, the first story to be featured that had not been either released on video or shown on BSB. What a treat. Except that someone in Galaxy must be numerically dyslexic, because they showed episode two first. It actually made the story slightly more comprehensible. But not much. I still can't work out what was going on inside the TARDIS...

Since the 31 Who inserts were all recorded, there was no way for them to acknowledge that something had happened. They carried on regardless, leaving it up to the continuity announcer to remind us throughout the rest of the weekend that there would be a special screening of the story after the festivities had finished on the Sunday.

To introduce the quaintly titled YETI RARITIES (I can't see why those two episodes are rare: I would have thought that the ones that are still missing are a little bit rarer), the 31 Who team interviewed Mervyn Haisman. This little snippet was notable for two things. When the interviewer asked Haisman 'where do the Yeti come from', she was obviously expecting some deep philosophical discussion about subconscious fear and terror. Instead she was told 'Tibet'. Before the laughter could subside, he was asked what we were missing by not seeing the other episodes. 'Padmasambhava,' he replied. 'And Thomni. And of course, Padmasambhava. And Wolfe Morris as Padmasambhava.' I expected about ten credits for Padmasambhava at the end of the episode.

Nick Courtney popped up between the two Yeti episodes, explaining how Colonel Lethbridge-Stewart made his first appearance. And then back to 31 Who for their special documentary on fandom...

After a short clip of American fans suitably befrocked, Sylvester McCoy made his first appearance, telling of his experiences at coventions. Interestingly, he was asked whether he got paid for them, or just got his 'bus fare and sarnies'. 'Bus fare and sarnies' he replied. So why did he demand a king's ransom to go to a certain convention?

After an interview with ex-DWAS Coordinator Andrew Beech (where he revealed the little-known fact that the programme has been on the air for thirty years), and a chat to two sixth-formers who had organised their own convention, we returned to the studios for a DOCTOR WHO trivia quiz, with JNT, UK fans Andrew Beech and Jean Riddler, and Kiwi fan and Mastermind John Preddle. After a long struggle, the Antipodean won.

And so began the evening's entertainments, with THE SPACE MUSEUM and THE KEYS OF MARINUS, the former of which I find exceptionally boring. But I found KEYS a jolly romp, helped by the constant changes in location. And I finally realised that the Voord are *supposed* to be men in rubber suits!

An unannounced 31 Who cropped up in the middle of KEYS: nothing too remarkable, apart from Waris Hussein flashing off a script for MARCO POLO for no apparent reason, and a quickie with Sylvester McCoy.

Gerry Davis then told us nothing new about the Cybermen, and the evening continued with THE AZTECS and the first Peter Cushing film. However, I must be honest and admit that I fell asleep during THE AZTECS... well it had been a long day. I'm assured that Jenny Linden from the first film cropped up, but I wouldn't like to swear it....

Sunday

So much for having a lie in on a Sunday. Up at 9am for the first 31 Who of the day. Jon Pertwee made an appearance, but didn't say anything he hadn't said during the American documentary. This was followed by an introduction to Sue Moore and Steve Mansfield, who promised to show us how to make a Hæmovore (without a million years of pollution, presumably). But now it was time to introduce THE WAR GAMES, so Nick Courtney and Terrence Dicks were interviewed. Nick had very little to say (mainly because he isn't in the story), except that THE WAR GAMES followed THE INVASION. Well I suppose it does... Terrance Dicks explained the well-known circumstances that led to the story - and then we were off!

Five numbing episodes later, and we were given a brief respite in the shape of the Melvyn Bragg WHOSE DOCTOR WHO documentary. This comprised interviews with Tom Baker, Philip Hinchcliffe and a number of extremely irritating children who must be embarrassed to hell nowadays. I found their flares and collars more frightening than anything I've seen in the series. Still, nice to see the much-vaunted clip from GALAXY FOUR.

After a 31 Who featuring Wendy Padbury and Frazer Hines, where they demonstrated their obsession with de-bagging and ladies' underwear, it was back to THE WAR GAMES. I must admit, I really like episodes 9 and 10: the Time Lords come across as wonderfully god-like beings, and everything is so mysterious. This was followed by THE DOMINATORS. I was most impressed with the story: the Quarks really are one of the most vicious robots ever seen in the series, sadistic and very alien in appearance (I remember making one out of cardboard boxes and a football when I was about ten. Or was it last week?).

At 5:15pm, it was the second of the 31 Who specials, concentrating on the 'monster-makers'. Moore and Mansfield completed their Hæmovore, while JNT wandered around in Colin Baker's costume interviewing Pat Godfrey, the costume designer. An interesting session this, as Pat managed to answer such questions as 'why did you design such a tasteless costume' without saying 'because you told me to John'!

Brian Hodgson and Dick Mills went through their standard but always interesting spiel, actually demonstrating the famous key-on-piano-wire that was the basis for the TARDIS take-off noise, before we returned to Sylvester McCoy and Wendy Padbury. Wendy admitted that she felt her companion has been reduced from mental giant to screamer - I'm sure that Carole Anne Ford, Caroline John and Mary Tamm feel the same. And they do, 'cos they've told us this weekend, while Sylvester told us that his favourite monsters were the hairy things on the beach. Answers on a postcard, please...

Barry Newberry explained the problems of designing historical stories and Raymond Cusick talked about the Daleks again, before JNT interviewed Peter Hawkins, whose normal voice is too close to Captain Pugwash's for comfort! And then it was time for THE MIND ROBBER. I stayed for episode one (when this story was originally shown I remember crying when the TARDIS broke up), but I can't really get to grips with the rest of it. So it was time for tea.

Another 31 Who came before THE THREE DOCTORS, where JNT chatted to Bob Baker and Dave Martin, while Frazer Hines was interviewed again (in front of the most hideous wallpaper imaginable). David Howe made an appearance in order to show us his Tom Baker underpants, before his nibs introduced the aforesaid Anniversary story - telling us to look out for the old UNIT gang of the Brigadier, Sergeant Benton and Captain Yates (oh really?).

By the end of THE THREE DOCTORS I was feeling very shell-shocked. The second Dalek film came and went, but I'd just about over-WHOed by then. But Galaxy had taken the easy way out, and were padding out the last few hours with repeats - the Yeti stories, THE EDGE OF DESTRUCTION (the right way round), and some of their bridging interviews. And then it was all over, with Debbie Flint, Shyama Perera and JNT revealing their favourite moments from the weekend. And JNT's was... seeing AN UNEARTHLY CHILD, the beginning of a legend. And he really meant it.

On the whole, the weekend was enjoyable. Thirty four hours of episodes - without commercial breaks in them - interviews (I've forgotten Debbie Watling and John Freeman - I can't remember where they went), documentaries and endless trailers. If I had to find fault, it would be with the choice of episodes. I realise that Troughton material is thin on the ground, but Hartnell? I hardly think that THE SPACE MUSEUM is an all-time classic.

The other annoying point was that, during the link items, the presenters often illustrated their points with montages of clips. But they were only using clips from the stories being shown that weekend. By the end of Sunday, it was only too obvious that they didn't have access to anything else - sad, considering the vast amount of material that is available.

The weekend was a success simply by its existence. It proved that somewhere out there, television executives still recognise the pulling power of DOCTOR WHO. Let us hope this is a trend that continues, and Galaxy repeat the idea - but in colour this time please! On a more personal note, my resignation as DWAS Coordinator became effective at midnight on the Sunday - what a way to go.

But I don't want to hear the DOCTOR WHO theme music for at least another month! >

AN ARMCHAIR CONVENTION review 2

WAKING UP to see the portly figure of John Nathan-Turner beaming at you from your television screen first thing in the morning is rather an alarming experience, especially when surrounded by tacky graphics and two bemused female BSB presenters.

It's all rather a lot to take in at 9 a.m. on a Saturday, but infinitely more preferable to the usual irritating egotistical kids' presenters and vain empty-headed pop stars that plague the terrestrial channels every weekend. Instead of Philip Schofield and Jason Donovan posing away and singing each other's praises, we had Carole Ann Ford and a tousle-haired William Russell Enoch giving us gentle insights into the past world of **Who**.

As it turned out, JNT proved to be an excellent **Who**-side companion, guiding us through two days of interviews, documentaries, links and, of course, a brace of stories from the first ten years of the series. It was certainly a strange situation for the ex-producer to be in, grilling past companions, directors and writers about their experiences while pretending never to have previously heard these well-known anecdotes and displaying numerous expressions of surprise and bemusement at stories he could probably recount in his sleep. A casual viewer would certainly never have guessed that this odd-looking podgy figure with the rather effminate voice was actually the programme's producer for ten years so well did he immerse himself into the rôle of impartial interviewer,

Not so creditable were his two fellow presenters, Debbie Flint and Shyama Perera, usually to be found on BSB's daily trivia programme 31 West, who consistently gave off the slightly condescending impression that they were addressing an audience consisting of peculiar children. Despite obviously enjoying themselves, this patronising air of indulging in "fellow silliness" ranged from the embarrassing to the acutely irritating, although of the two Debbie Flint was by far the more agreeable, guffawing raucously at Sylvester McCoy's celtic quips while her blue-haired companion responded stony-faced to such solemn anecdotes as Fraser Hines' recollection of de-skirting Deborah Watling in front of a vicar.

The number and variety of guests was extremely praiseworthy; many 'big' names were there, like Sylvester McCoy rabbiting on about how his children, rather than hiding behind the sofa in fear when the recent series was on, cringed in embarrassment at his overacting; Nick Courtney, delighting us with a bit of bluster that would make the Brigadier proud (when asked about **The Web of Fear** he replied that the illusion of the London Underground was created through "rather effective use of the camera and...er... brilliant...um...camerawork" - move over George Best!); then there was Fraser Hines and Jon Pertwee joining the 31 Who team via monitor screen and delivering a collection of well-worn memories, and Terrance Dicks mumbling about his hectic collaboration with Mac Hulke over **The War Games.** Even the illusive Elisabeth Sladen deigned to join in the fun, haughtily describing toppling Daleks. The problem with most of these guest appearances for hardened **Who** fans was that the majority of these anecdotes are now all too familiar and sadly it seems that there remains little for these old pros to dredge from their hazy memories. Yes, we were treated yet again to Pertwee's predilliction for Draconians and Nick Courtney's 'revelation' that London Underground complained about unauthorised filming in it's tunnels.

More refreshing were less common appearances by 'back room boys' like original director Waris Hussein bemoaning the fact that he was not invited to **Doctor Who**'s 25th anniversary celebratory party, and a rather shrewd-looking Mervyn Haisman recalling his favourite characters from **The Abominable Snowmen:** "Padmasambhva...er...Thomni...as I say Padmasambhva...and well. Wolfe Morris as Padmasambhva"!

Also to be seen throughout the two days were the gorgeous Wendy Padbury, constantly being leched after by Sylvester; a slightly batty looking Deborah Watling; filmed interviews with Verity Lambert who promised to make **Who** on film if she gets the chance; and Terry Nation smugly reminiscing about his infamous creations. Tom Baker, Peter Davison, Colin Baker and Sophie Aldred were all noticeable by their absence, though highly interesting interviews with the former three were to be found in the two documentaries **Doctor Who**'s Who's Who and the Lively Arts' Whose **Doctor Who,** which made welcome repeats throughout the weekend.

The actual line-up of the stories were not so welcome however. The majority shown are available on BBC Video and it must be wondered how many people BSB were expecting to sit through all ten episodes of **The War Games** on the Sunday followed by the mind-numbingly slow **The Dominators.** Out of ten complete stories broadcast only **The Three Doctors** was in colour, surely a scheduling slip of disastrous proportions ratings wise ?

The Saturday was the most well-stocked of the two, with the first broadcasting in twenty-six years of relative obscurities such as the admittedly dull **The Space Museum** (which moron unearthed this monstrosity ?), the wonderful **The Aztecs, The Keys of Marinus** and the bizarre two-parter **The Edge of Destruction,** which defied the laws of time by being broadcast back to front with 'The Brink of Disaster' greeting perplexed viewers before the eponymous episode. Someone must have been nodding off at the BSB controls, and it was only 3.30 in the afternoon!

For most, the resurrection of episode two of **The Abominable Snowmen** and one of **The Web of Fear** - here dubbed "The Yeti rarities" - must have been the highlight, even if **Snowmen** was pretty grainy in parts. But for me The **Doctor Who** Weekend's real jewel in the crown was the glorious **The Three Doctors,** which rounded off the Sunday with a colourful climax. There should have been far more colour stories like this rather than time-wasters such as the two Amicus Dalek films and stories available on wide release elsewhere.

But these are fairly minor quibbles. Overall the weekend offered much to enjoy in what can be hailed as a unique televisual experience unprecedented in the annals of broadcasting. Come 1.30 on Monday morning, while saner people snored away the early hours, the 31 Who team unleashed their most hair-raising surprise; John Nathan-Turner impersonating a Dalek with a sink plunger on his forehead. Forget the Yeti and the Cybermen, this is what I call **really** frightening!

Mike Lewis

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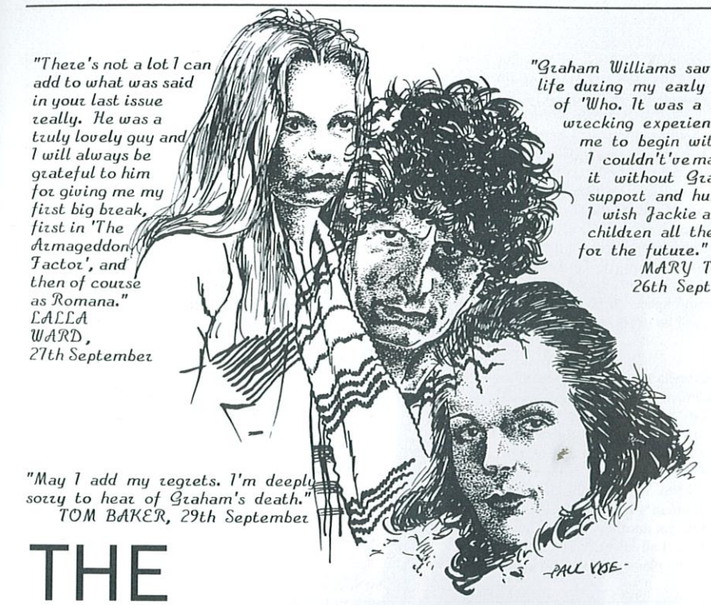
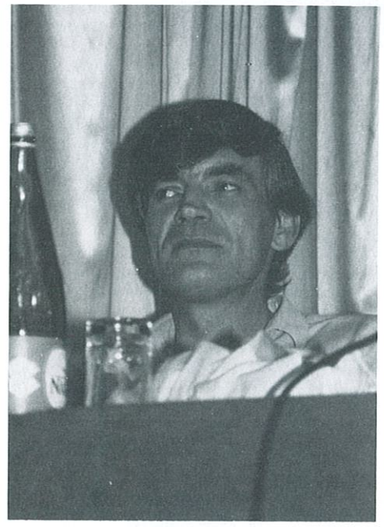

"There's not a lot I can add to what was said in your last issue really. He was a truly lovely guy and I will always be grateful to him for giving me my first big break, first in 'The Armageddon Factor', and then of course as Romana."
LALLA WARD, 27th September
"Graham Williams saved my life during my early weeks of 'Who. It was a nerve-wrecking experience for me to begin with and I couldn't've managed it without Graham's support and humour. I wish Jackie and her children all the best for the future."
MARY TAMM, 26th September
"May I add my regrets. I'm deeply sorry to hear of Graham's death."
TOM BAKER, 29th September
PAUL VOSE



THE WILLIAMS YEARS

Cast your minds back. Take your personal TARDIS on a trip through time, back a decade. Yes, that's right, back to a time when DOCTOR WHO had a different captain at the helm. When John Nathan-Turner was simply a credit in the end titles. When the future of the series was never in doubt...

For three years, Philip Hinchcliffe had guided the programme, changing its direction from the homely, almost QUATERMASS feel of the Letts-Dicks-Pertwee years, to a darker, Gothic quality that won both the approval of the fans and the wrath of the self-appointed guardian of our morals, Mrs Mary Whitehouse. But, after three years, Hinchliffe had had enough. The powers that be agreed with him, and he moved to become the producer of a new, hard-hitting police series, TARGET, which was the brainchild of another BBC employee called Graham Williams, who was himself preparing to produce a new film thriller series called THE ZODIAC FACTOR. But the latter series fell through, and Williams found himself without portfolio...

A straight swap was called for, and Bill Slater appointed Williams as the producer of DOCTOR WHO, a job that Williams initially looked at with relish, seeing the series as a 'producer-proof, writer-proof, actor-proof programme'. Perhaps, over a decade later, we may disagree with him, but in 1976, the series was still a respected jewel in the BBC's schedules.

But Williams was in for a shock, thinking of DOCTOR WHO as just another television programme. In the seventies - and, incidentally, even in the eighties - the series was the spearhead of new technology, pioneering such now-common marvels as CSO and Quantel. Although he had worked on a wide variety of television programmmes, Williams felt that he 'had walked in out of the stone age.'

A new world of technology was not his only problem. Williams approached the series with certains ideas that he wanted to put into practice. One was a desire to tone down the explicit violence that had been the trademark of Hinchcliffe. Unfortunately, Mary Whitehouse and her cronies had rather more influence over the BBC tha is perhaps

desirable, and Williams found that he had no choice in the matter. The series had to be purged of violence. Out went graphic drownings, stabbings and strangulations, leaving a void that Williams would have to fill. But with what?

While Williams pondered over what to replace the horror with, the powers-that-be vetoed his first script, THE WITCH LORDS, fearing that a 'spoof' vampire story might detract from their showcase production of DRACULA, starring Louis Jordan. The reshuffle that followed effectively put a stop to William's desire to have an umbrella theme for the season, an idea held over until Season Sixteen. Robert Holmes hastily got Terrence Dicks to write a story based around a lighthouse, and the schedules were rearranged to accommodate it.

But this was transparent to the public. They weren't interested in excuses, only the final product. And, on 3rd September 1977, the wait was over. THE HORROR OF FANG ROCK was revealed, and the Williams era began.

It takes time for a producer to make his style apparent. Before Williams could produce the series exactly how he wanted, there were still legacies from his predecessor that would surface throughout Season Fifteen. THE HORROR OF FANG ROCK was one such story. But why? The story was commissioned after Williams had taken over, so why was it so Hinchcliffe in production? HORROR is a classic locked-room adventure, with a hideous monster terrorising a group of people in an enclosed space. Although the graphic content is less than in TALONS OF WENG CHIANG, for example, there is no evidence of the purging required by the sixth floor. One can only assume that the story was propelled by the inertia of the Hinchcliffe years.

Though HORROR began the season, the first story made was THE INVISIBLE ENEMY, a space opera marred by unconvincing model work and the intro- >

duction of one of the most juvenile elements ever seen in the series: K-9. I am well aware that the robot dog is very popular with many people, but I find it embarrassing and unnecessary - except, perhaps, in its debut story. DOCTOR WHO's answer to the film FANTASTIC VOYAGE attempted to do so much, but too little money. The director, brought in to direct the oh-so gothic WITCH LORDS, found himself responsible for sterile corridors, vast space stations, and a monster JNT refers to as 'the pregnant prawn'. Still, I like it. If only Marius had kept his dog...

With the corridor-bound SUNMAKERS on the horizon, Williams and Holmes wanted an Earth-based story to separate it from the similarly set INVISIBLE ENEMY. Chris Boucher's original idea - a ghost story - altered in form (rather like poor old Thea Ransome) to become DOCTOR WHO's answer to QUATERMASS AND THE PIT, namely THE IMAGE OF THE FENDAHL. Yet again, the gothic legacy lives on, with old priories, a skull, and vile creatures lurking in the forest. The sub-plot - mankind being used as a tool to bring about the resurrection of the Fendahl - elevates the story to near-classic status.

At last Williams was to make his style felt. His decision was to replace the outright horror with wit and satire, and this was to begin with Holmes' SUNMAKERS. An allegory of the tax system, the story shows what good writers, directors and actors can do with the vehicle that is DOCTOR WHO. The departure from the gothic is both shocking and refreshing.

However, just to prove that every silver lining has a cloud, UNDERWORLD came along. Budget cuts meant that the proposed cave sets were replaced by CSOed model world. The story has a lot to recommend it, but one cannot help but think that Tom Baker is not really doing the rôle justice. After four years as the Doctor, was he perhaps becoming a little carried away by it all? Baker and Martin, usually very good at covering up their source material (THE WIZARD OF OZ, the British Raj etc), came a cropper with this little gem. The mythology, rather than being implied, is laid on with a trowel, distracting from the subtleties. Still, one of six ain't bad...

Back to Gallifrey, as the season closes with a bang. As I have said on many an occasion, THE INVASION OF TIME happens to be my favourite story. I will admit that it looks cheap, and that Gallifrey resembles a party in a Habitat shop, but I tend to look at it in terms of what could have been. Williams had wanted to film the TARDIS interiors at an old gasometer, with its high white walls. When this fell through, the scenes were filmed in a disused lunatic asylum (!). Yet care was taken to make the corridor outside the console room brick-built also. A pleasing touch of continuity that many would have ignored. Fans were up in arms about this 'ridicule' of the TARDIS, but surely it was the best way to confuse the Sonatarans? Ah, yes, the Sontarans... True, Derek Deadman is hardly the best Sontaran we have met, but compared with the caricature that was Stike, Stor doesn't fare too badly. Even if he has got a squishy rubber head. And we mustn't forget that the story was a hastily written filler to replace another Time Lord story about giant cats...

The surprise invasion by the Sontarans was the climax to a season that had shown Williams more than capable as producer. The departure of Leela and K-9 must have come as a mixed blessing to the audience, but it left Williams able to bring even more of himself to the series.

Having been forced to drop the umbrella theme from Season Fifteen, Williams made sure that it was implemented for Season Sixteen. The BBC publicity machine was cranked up to full strength, with extensive newspaper coverage and repeats from the last season. As Season Fifteen drew closer, long, enticing trailers were broadcast. And before we knew it, we were off on the quest for the Key to Time...

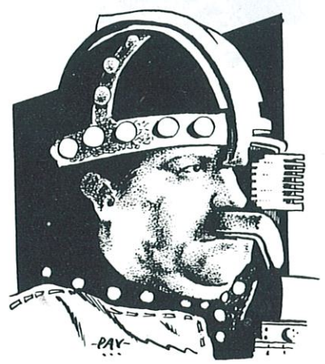
Beyond the Time Lords are the Guardians of Time, elemental beings which are the embodiment of single cosmic constants. Two such creatures are the Guardian of Structure and the Guardian of Entropy. Chosen by the White Guardian of Structure, the Doctor is sent across the Universe in search of the six segments of the Key to Time, a crystal cube capable of manipulating the very structure of Time and Space. If he fails, the balance of the Universe will be upset, and chaos will reign forever...

So ran the umbrella theme for Season Sixteen - six stories, six segments. But whose idea was it? Douglas Adams' third HITCH HIKER'S book, LIFE, THE UNIVERSE AND EVERYTHING, features the search for the five pieces of the Wikkit gate, each one disguised in some fashion. Is there a connection? Who cares. After leaving the tropical paradise of the Guardian's creation, the Doctor - accompanied by yet another K-9 and his new companion, the Time Lady Romanadvoratrelundar - sets course for the planet Ribos. The game was afoot.

So what of Romana? Far from the noble savage, Romana was a Time Lord, with all that that entails. Her intelligence was at least equal to that of the Doctor, even though her experience was confined to the cloistered halls of the Capitol. Clearly based on Rodan from INVASION OF TIME, it was obvious from the very beginning that she would be incapable of remaining a cold, calm character. Like the super-intelligent Susan, Zoe and Liz before her, Romana would soon became yet another screamer....

THE RIBOS OPERATION was Robert Holmes' first contribution to the season. The plot was pretty low-key, but the dialogue sparkled, especially the Garron-Unstoffe double act. For some reason, the idea of a medieval planet having dealings with a galactic empire struck me as being very STAR TREK. But what struck me more was that Tom Baker's silliness seemed more pronounced than ever.

Most recent interviews I have read with the cast and production team of the late Baker years make a point of saying how difficult he was to work with, and how he demolished scripts and actors alike. Having played the part for so long - indeed, longer than any of his successors - he had come to believe that he was indispensable, and could therefore do what he wanted. This was to have serious repercussions for the series...



The Pirate Planet was Douglas Adams' first foray into the world of DOCTOR WHO. Before it became part of the Key to Time sequence, it had featured mad Time Lords rather than cybernetic pirate captains. Although the finished product had a few sillies - the Polyphase Avatron, for example - it also featured some classic moments that definitely place it in the upper rank of stories. Who can forget the Doctor's apparent death after walking the plank, or the TARDIS time-ramming Zanak? Indeed, we even learn how long ago the Doctor left Gallifrey...

No season would be complete without a quick jaunt to Earth, so Earth it was for THE STONES OF BLOOD. Carrying on Williams' trend of having at least one metallic skinned female villain per season, Cessair of Diplos (silver) followed the Fendahleen core (gold) and preceded Adrasta (green) as bitch-of-the-week. All in all, though, the plot was pretty non-existent, full of inconsistences, and not particularly enthralling. And Romana had become a screamer.

The fourth segment of the Key to Time was to be located on DOCTOR WHO's answer to Zenda, the planet Tara, full of romance, duels, and lots and lots of parts for Mary Tamm to play - all of them stuck up and snooty, I might add. I have never been a fan of the historical, but I can appreciate a good one. THE ANDROIDS OF TARA wasn't. Unfortunately, the next segment found itself in an even more ridiculous story, with green men with silly wigs worshipping one of the worst special effects in the series. A terrible waste of Phillip Madoc - indeed, a terrible waste of time, money and talent for all concerned. THE POWER OF KROLL showed that even Robert Holmes could have an off day.

After twenty weeks, it was time to wrap up the storyline, and finally construct the Key to Time. It was inevitable that, after his frequent mentions, we would encounter the Black Guardian, and so we would... eventually. But THE ARMAGEDDON FACTOR was packed to the rafters with ideas. And little coherence. I am very fond of space opera, and am very fond of THE ARMAGEDDON FACTOR. But I dare anyone to watch it once and then try to explain it! Mysterious figures from the Doctor's past, insane military despots, deformed supervillains, love affairs, royal dynasties, supercomputers, time loops, mind control... The story was too busy, even for a six-parter.

As the Doctor scattered the Key throughout time and space (I hope they assumed new disguises - well, apart from Astra. Rather a pity if she turned into a lump of Jethrik) and set the randomiser, I couldn't help feeling somewhat disappointed. The Key to Time was supposed to be the keystone of creation, a mythical touchstone that controlled all of reality. Apart from being a rather shoddy piece of perspex (that cost a certain ex-DWAS Co-ordinator over a grand to buy), none of the stories really carried that much importance. Even at the climax, there was no real feeling of the power of the Guardians or the Key. But it was a brave attempt.

By **Craig Hinton,** Concluded Next Issue...